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The ART NEWS



"VIERGE"

Bronze by BOURDELLE

Included in the exhibition of bronzes by Bourdelle at the Rosenbach Galleries.

NEW YORK, NOVEMBER 30, 1929

Vol. XXVIII—No. 9—WEEKLY

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, NOVEMBER 30, 1929

Rosenbach Shows Small Bronzes By Bourdelle

About Forty Pieces, Most of Them Small Versions of Monumental Works, Are Shown in the New Gallery.

The first exhibition of Bourdelle's sculpture to be held since his death in October has just been opened at the Rosenbach Galleries on 51st Street. Unlike any previous exhibition, and unlike the usual associations with Bourdelle, all of the bronzes shown are comparatively small. The size makes it possible to place Bourdelle within the limits of an average room, but there can be no question that much of the force of his conceptions is lost thereby.

Bourdelle was above all things a monumental sculptor. He designed his figures and groups in much the same spirit with which the Gothic masons must have planned cathedrals. His chief contribution to modern sculpture was in the handling of heavy masses, balancing great weights with engineering skill and architectural poise. Really to see Bourdelle, to appreciate his full strength, it is necessary to know his heroic figures.

It is nevertheless true that the Rosenbach exhibition emphasizes a phase of Bourdelle's sculpture, which is usually submerged. In his great figures their very size creates a dominant impression and an appreciation of his design is conditioned by their tremendous stature. In the smaller versions both his faults and his virtues are sometimes more apparent. It is possible, for example, to make a fairly direct comparison between the "Herakles, Archer," here and the full scale bronze of the same figure in the Metropolitan Museum, and it immediately becomes apparent that most of the strength in this conception depends upon size. The big muscles straining to draw a mighty bow, the thrust of a huge foot against the rocks are necessary parts of a theme which is primarily anecdotal and literary. Most of the more violent figures suffer an equal loss by reduction; the "Woman Sculptor," "Birth of Venus," "Beethoven," the latter represented by two examples, one reduced about half, the other in quarter size, the figures of "Eloquence," "Liberty," "Victory" and "Power," seem to be maquettes rather than complete works since all of them have so obviously been planned in larger scale.

The "Virgin and Child," illustrated on the cover of this number, is, however, completely successful in the smaller size. The heroic group in stone was one of Bourdelle's first excursions into the realm of medieval art and remains one of his finest monuments. The bronze was altered somewhat by Bourdelle to make its scale and detail conform to the smaller size. Two versions, one about half life-size, the other quite small, of "Fruit, Dore," are shown and here again the larger figure is the more satisfactory. "Sappho" and "The Dying Centaur" are also about half life-size and have enough actual weight to justify the heaviness of form.

Bourdelle had two great loves in art, the archaic Greek and the medieval French sculptures and traces of one or the other are to be found in almost everything he did. Yet he was much more than an eclectic; he found in the primitive schools a strength of design and respect for materials with which he himself was in complete accord and he translated that spirit into modern works. He had only contempt



PORTRAIT OF ELIZABETH DE VALOIS

Recently purchased by the Toledo Museum

By FRANCOIS CLOUET

ANTWERP'S FLEMISH ART EXHIBITION

ANTWERP.—The Flemish art exhibit which will form part of Antwerp's Centenary Fair in 1930, when Belgium celebrates the hundredth anniversary of her independence, will attempt to outvie London's Flemish Exposition of 1928. That showing was limited to paintings; Antwerp's will include not only the old Flemish paintings, but also sculpture and tapestries.

The exhibition will be divided into five main sections: the first, for paintings and tapestries; the second, for sculptures; the third, for furniture; the fourth, for metal work, and the fifth, for books.

for trickery, whether modernistic or pseudo-classical and was impatient of detail. He liked climbing about on ladders to work on huge figures or the blocking out of a monument thirty feet high. It is not to be wondered at, therefore, if his *pieces de cheminées* are not always perfect. But in each a part of Bourdelle's buoyant, passionate spirit is imprisoned.

Ferargil Sells Paintings by A. B. Davies

The sale to a New York collector of "I Hear America Singing" by the late Arthur B. Davies, regarded as one of his masterpieces, has just been announced by the Ferargil Galleries. The reported price is \$12,000.00. The picture is one of eighteen sold from the collection of the artist's works now being exhibited for his estate at the galleries, 37 East 57th Street.

Davies himself had refused to sell the "I Hear America Singing" during his lifetime. It hung for years in his studio at the Chelsea and had long been known as one of his most famous achievements. It was painted about ten years ago and was inspired by Walt Whitman's poem. Davies symbolized the theme by three nude figures, placed in a setting of California forest and landscape.

Among the other important works sold during the exhibition are the

(Continued on page 4)

EARLY MSS IN SALE AT MILAN

Manuscripts from the IXth to the XVIth centuries are to be sold by V. Hoepli in Milan on December 3rd and 4th. The earliest example, and the only one from the IXth century, is a well preserved book of 158 pages, a treatise on the Trinity by Hilarius Pictavensis. A rare Bible of the Xth century, also in Latin, is written in two columns on 182 pages and contains passages from both Old and New Testaments.

One of the very rare items is a manuscript of Boccaccio's *Decameron*, written in the XIVth century. It is folio size, 301 pages illustrated with nine large miniatures and many illuminated initials. The text, in franco-gothic characters, is in French, translated from the Latin by Laurent de Premier. The miniatures have been attributed to Simon Marmion, but may be by a Flemish follower. The manuscript comes from the library of Henry Yates Thompson and is fully described in *Illustrations from One Hundred Mss. in the Library of H. Y. Thompson*, London, 1916.

November 1-7 Record Auction Week in Berlin

Hollstein Puppel, Rosenberg, Simon, Bode, Lanna and Murray Sales Create Animated Bidding in Leading Salesrooms.

By FLORA TURKEL-DERT

BERLIN.—The first week in November constituted a record auction week in Berlin. Within the span of seven days occurred the large Hollstein and Puppel print sale, the dispersal of the Marc Rosenberg collection of antique gold ornaments, the Theodor E. Simon auction, the sale of the personal collection of the late Dr. Von Bode and the offering at Cassirer-Helbings of the Lanna and Murray collections. Each day of the week witnessed a sale in which hundreds of objects changed hands and property was shifted on a large scale. The atmosphere was charged with figures, the variety of objects under the hammer so large as to be bewildering. However, since most of these auctions were in diversified fields, all enjoyed great popularity and were largely attended.

The auction at Hollstein and Puppel's of drawings and prints by old masters, already reported in THE ART NEWS, was the first in the series of interesting events. There followed the sale at Ball and Graupe's of the collection of Marc Rosenberg, consisting of jewelry dating from the pre-Christian era down to the XVIIIth century. The light and elegant auction hall at Graupe's—which enjoys the reputation of being the most attractive in Berlin—was filled to capacity and bidding was very lively from the start. In addition to the large feminine audience interested in the later pieces, there were present many museum directors, dealers and collectors, bent upon the acquisition of the many scientifically important examples. Herr Rosenberg's profound studies in the art of the goldsmith enabled him to assemble a collection which was unique of its kind. The chains, earrings, bangles, fibulae, etc., included in the sale gave a complete survey of the standard of craftsmanship through the ages and in different countries.

The highest prices in the sale were brought by a Roman or Langobardian fibula of the VIth century A. D., which went for 6,300 marks and by a Carolingian golden fibula of the VIIIth century A. D. which realized 6,010 marks. Other of the earliest pieces which aroused spirited bidding included a Cretan-Mycenian golden chain, sold for 1,050 marks; an Etrurian fibula of the Vth-Vth century B. C., which realized 1,450 marks; a pair of Byzantine earrings, VIIIth century A. D., knocked down for 3,800 marks; a Roman fibula, sold for 2,750 marks; a Celtic pendant of about 500 B. C., going for 1,350 marks; an Etrurian gold chain of the VIth-Vth century B. C., which realized 3,000 marks; a pair of Byzantine VIth century earrings bid up to 1,450 marks and an Etrurian Vth century B. C. gold chain, sold at 1,050 marks.

Interesting prices were also obtained for the XVIth, XVIIth and XVIIIth century items. A French pendant of the XVIth-XVIIth century brought 1,600 marks, a South German scent bottle of about 1570, 2,300 marks; three Renaissance bangles from Saxony, dated 1632, 3,950 marks; a Spanish pendant about 1600, 1,700 marks; a German golden bangle, about 1600, 1,350 marks and a German pendant of 1520, 1,850 marks.

(Continued on page 6)

RODIN MUSEUM OPENS TODAY

PHILADELPHIA.—The most important collection of Rodin's works in America is now open to public view following the dedication here on Friday of the Mastbaum Rodin Foundation Museum, a reproduction of the Rodin Musée at Meudon, France, according to a special to *The New York Times*.

Two thousand persons prominent in Philadelphia's civic life were invited to hear Paul Claudel, the French Ambassador; Mayor Walker of New York, Mayor Mackey of this city, Eli K. Price and Morris Wolf speak at the exercises opening the Museum, which, with its collection of the French sculptor's works, is said to represent an expenditure of \$2,000,000. It is a gift to the city from the late Jules E. Mastbaum, theatre owner and philanthropist, who died three years ago.

Mr. Mastbaum spent several years arranging for the collection, and his wishes, set forth in his will, have been carried out by his widow and three daughters.

The Museum, constructed of white limestone brought from France, stands in a garden in the Parkway, near Twenty-first Street. Outside are figures, "The Thinker," "Shadow," "Adam," the "Age of Bronze" and the "Burghers of Calais," as well as the heroic "Gates of Hell," a composite of small figures in which "The Thinker" is repeated again, this time life size. The "Gates of Hell," 18 feet high by 12 feet across the base, was cast after the death of the sculptor, in 1917. This was the first, and other casts are to be made for France and Japan.

The Museum itself, one story in height, is 100 by 80 feet. The greater part of the interior is devoted to a rectangular gallery, lighted from a skylight, but in addition there are two octagonal galleries as well as a fourth smaller gallery, a library of Rodin memorabilia and an office. The Museum and gardens were designed by Paul P. Cret of this city and Jacques Greber of Paris.

Among the bronzes and casts in plaster and terra cotta are examples of virtually every mood of Rodin. There are busts of Balzac, Roger Marx, George Bernard Shaw, Pope Benedict XV, William H. Harriman and Mme. Rodin, the head of a priest, the "Mask of a Man With a Broken



"FRUIT, DORE"

Bronze by BOURDELLE

Included in the Rosenbach exhibition.

Nose," several variations on the theme of the "Crying Girl" and "The Old Courtesan."

In the collection are 83 bronzes and figures, 39 plaster casts, two bas-reliefs, 64 original drawings, 2 paintings, a book of 177 original letters by the sculptor, and scores of photographed drawings, cathedral illustrations, magazines, books, postcards and newspaper clippings. About the interior walls of the Museum are murals painted by Franklin C. Watkins.

Mr. Mastbaum's collection was started when, in one of his visits to France, he visited the Hotel Biron, now the Musée Rodin, and persuaded the curator to permit him to purchase a small bronze piece, which he carried away in his pocket. Gilbert White, a portrait painter then in Paris, interested the Philadelphian in Rodin, and eventually the curator permitted other bronzes to leave his possession, after he was assured that they were destined for an American collection under Mr. Mastbaum's auspices in this city.

The Museum will be opened to the

Lombardi Bust

Bought by Jacques
Seligmann Galleries

The "Marble Bust of a Young Girl," by Tullio Lombardi, sold in the recent auction of the Dr. Eduard Simon collection at Cassirer-Helbing's in Berlin, was incorrectly reported in THE ART NEWS as having been bought by I. and S. Goldschmidt. The marble was acquired by the Jacques Seligmann Galleries for the sum of M155,500.

public today and will remain open daily. It will be under the supervision of Fiske Kimball, director of the Pennsylvania Museum of Art. Francis H. Taylor is the curator.

FERARGIL SELLS DAVIES'S WORKS

(Continued from page 3)

"Florentine Hills" and the "Listeners." These paintings have been acquired by Mr. and Mrs. Wendell T. Bush, whose collection will go to the Brooklyn Museum. Mr. and Mrs. Bush likewise acquired three watercolor drawings by Davies, done in the last years of his life, and a large watercolor figure study. The painting "Florentine Hills" is one of the Italian landscapes painted by Davies in the late years of his career.

"Summer Lush," a lyric painting in

Davies's later manner, was sold from the exhibition to Miss Edith Stephens of Wilkes Barre, Pa. Mrs. Mary O. Jenkins of Chicago, who owns other rare works by this artist, acquired "Isolde."

As a marked indication of Davies's growing fame and widespread recognition, it is pointed out that a large number of the pictures sold during the Ferargil exhibition went to new collectors and to collectors who had not yet acquired Davies's works.

Among other pictures sold during the exhibition are: "Its Light Unladen," to Mrs. William Crocker of California, and "Upland Meadows," purchased by Dr. Herbert Fridenwald.



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November 1-7 Is Record Auction Week in Berlin

(Continued from page 3)

Nine gilded silver disks made in Bologna at the beginning of the XVth century realized 2,750 marks.

Among the miscellaneous items are to be noted an Egyptian jewel, selling for 510 marks, some objects found in a tomb at Cumae, which realized 750 marks, a Persian bangle of the Vth century B. C. which was knocked down at 2,100 marks and some Persian jewelry in gold, enamel and precious stones of the XVIIth-XVIIIth century for which 1,230 marks were obtained. Three South German silver figures of about 1600 realized 1,000 marks.

At Cassirer's the series of auctions was opened with the dispersal of the collection of Theodor E. Simon, son of the late Dr. Eduard Simon, whose treasures were sold at Cassirer's in October. Herr Simon Jr. had accumulated a fine collection of Wei and Tang figures which were well above the usual examples appearing on the market. A number of them were among the exhibits of the East-Asiatic exhibition in the Academy of Fine Arts last season. Collectors profited from the occasion to secure these fine specimens, which went for good prices. Also included in the sale were porcelains of the Kang Hsi period and attractive examples of Dresden china. The paintings, color prints, furniture and textiles of the collection were all distinguished in quality and they therefore found a ready sale.

Among the Chinese figures, the statuette of a woman of the Wei period brought 1,000 marks; the companion figures of a man and woman of the same era, 5,400 marks; the Tang figure of a servant, 2,000 marks; and two statuettes of falcons, also Tang, 1,600 marks. Other Tang pieces which realized good prices included a pair of seated dancers, 4,100 marks; two female figures, 3,100 marks; figure of a camel driver, 2,600 marks; and two circus riders, 6,000 marks.

Of the Chinese porcelains, three Kang Hsi plates attained 4,600 marks, while five Chien Lung vases soared to 6,000. Of the European porcelains, the highest figure—2,700 marks—was given for two Dresden china plates, about 1730.

In the group of paintings, the greatest interest centered in Reynold's "The Strawberry Girl," sold for 30,000 marks, and in the "Riva degli Schiavoni" by Canaletto, which realized the same figure. Three Belottos brought good prices, the "View of Castle Nymphenburg" and the "View of Dresden" bringing 14,500 and 14,000 marks respectively, and a second Dresden subject 16,000 marks.

Among the furniture and rugs, the following prices should be mentioned: 6,100 marks for a French desk, about 1730; 9,000 marks for twelve straight chairs and three easy chairs, Italian about 1760; 5,500 marks for a large lacquer chest, Honan, XVIIIth century; 18,000 marks for a Berlin woven rug of 1724 and 5,900 marks for an Aubusson carpet of about 1790.

The greatest attraction of the first auction day at Cassirer's, however, was the dispersal of the late Dr. von Bode's property. For those who had been in touch with the great scholar these objects were not merely articles of high artistic value, but also embodied a great many associations. The

collection was not large, because Dr. von Bode's munificent gifts to the different departments of the Kaiser Friedrich Museum constituted a large part of his successful acquisitions. The most interesting features of the sale were the group of Oriental rugs and the Italian majolicas, fields in which Dr. von Bode did some of his most valuable scientific work. Early specimens in such an excellent state of preservation rarely appear on the market and accordingly all the items in these categories were heavily bid for. Italian furniture from the XVIIIth century and late Chinese porcelain were also much sought after and everything was sold at figures much above the original outlay. Naturally, the distinguished provenance of the objects strongly stimulated the sale. The following prices were obtained for the majolicas:

Florentine vase with two handles, second quarter XVth century... M10,100
Florentine vase with two handles, second quarter XVth century... M8,500
Albarelo, Florentine, about 1450-1475... M3,100
Albarelo, Florentine, about 1460... M4,050
Albarelo, Florentine, about 1475-1500... M2,100
Florentine Jug, about 1475-1500... M2,100
Florentine tankard, about 1460-70... M3,700

Vase with two handles, Florentine, second part of the XVth century... M1,550
Large Florentine Jug, dated 1523... M6,000
The highest price obtained in the group of XVth century Asia Minor knotted rugs was 27,500 marks, while a second example, scarcely less fine in quality, brought 26,500 marks. Another good specimen brought 10,500 marks, while three of the less rare examples were secured for 6,400, 4,350 and 4,800 marks respectively. A XVIIIth century Asia Minor knotted rug brought 4,200 marks; an XVIIIth century example, 3,900 marks, while a piece dating from about 1700 realized 4,600 marks. A Caucasian weave of the same date sold for 4,300 marks.

In the group of furniture, largely French and German, 2,000 marks was paid for a German XVIIIth century high back chair; 2,400 marks for a German corner cupboard, about 1750; 8,100 marks for a lady's writing desk, French, about 1750; and 3,600 marks for a German chest of drawers about 1750. Among the miscellaneous items a French clock of about 1750 brought 1,600 marks, a Berlin porcelain dinner set of about 1775, 3,000 marks.

There should also be mentioned the dispersal of Dr. von Bode's working library, which occurred the last day of this memorable auction week. The greater part of Dr. von Bode's books were sold at Lepke's in 1921 and his generous offer to give the grand total of the sale—some three million marks—for the completion of the Asiatic Museum, is still remembered. Among the books sold at Cassirer's were many unique specimens, many rare books and many presentation copies. Besides their rarity, they had the value of personal souvenirs and they went like wild fire. The catalogues of private art collections also met with brisk demand, because of the infrequent opportunity to secure them at sale.

The final two outstanding sales of the week were the dispersals at Cas-

sirer's of the Lanna Collection of Munich and the Murray collection of Florence. The former included quite a number of works from the famous Lanna collection of Prague, sold at Lepke's in Berlin in 1910 and 1911. The present collection, though small, was of great distinction, and owing to the scarcity of really good pictures, all items easily found buyers. The following is a list of some of the prices obtained:

	Marks
Marble Torso of a youth, Roman 1st century A. D.	4,400
Venus marina, wood carving, Venice about 1550	6,500
Centaur, Italian, XVth century	3,200
Veit Stoss, Angel, wood carving, Nuremberg, middle of the XVth century	2,100
F. Bonsignore, "Portrait of a Youth"	29,000
B. Luini, "Christ in His Youth"	16,000
Canaletto, "The Piazzetta"	29,000
Greco, "St. Francis in Meditation"	24,500
Lucas Cranach, "The Choice of Hercules"	29,000
F. Bol, "Abraham and the Three Angels"	8,700
Wouverman, "Four Soldiers on Horseback"	7,100
L. van Ostade, "Killing Pigs"	6,000
Jan van der Meer v. Haarlem, "View of Haarlem"	6,000
Brussels hanging, second part of the XVIIIth century	8,600
Persian rug, XIXth century	3,050
Epergne, Paris about 1800, by Thomire	2,000
Italian chest, Mantua about 1460	9,000
Drawing room suite with Beauvais upholstery	18,000

Finally, the sale of the Murray collection offered to the public a varied group of attractive items. The interest in Italian majolicas, already evidenced earlier in the week by the high prices obtained in the Bode sale, continued animated. Furniture, paintings, textiles, etc., also aroused lively bidding. The following is a list of some of the more important prices in this sale:

	Marks
Tray, Orvieto, beginning of the XVth century	2,400
Tray, Faenza, about 1500	2,200
Vase with two handles, Florence, about 1425-50	3,700
Dish, Tuscany, early XVth century	2,100
Jug with lid, Florence, about 1540	2,000
Tankard, Siena, about 1500	7,800
Dish, Deruta, about 1510	1,800
Large dish, Deruta, first quarter of the XVth century	3,800

Large dish, Deruta, first quarter of the XVth century	7,050
Tray with foot, Deruta, first quarter of the XVth century	3,050
Tray with ornaments in relief, Gubbio, about 1520	3,500
Plate, Gubbio, about 1525	3,900
Large plate, Castel Durante, about 1520	2,000
Basin, Castel Durante, about 1520	3,650
Large pot, Castel Durante, about 1550	1,500
Plate, Faenza, about 1530	1,500
Plate, Faenza, about 1530	1,100
Tray, Urbino, second quarter of the XVth century	1,350

Vase, Urbino, about 1560	1,100
Chest with gilded decorations, Siena, beginning of the XVth century	19,100
Six easy chairs, Toscana, about 1600	3,100
Tabernacle, with Madonna enthroned, marble, Venice, about 1360	3,000
Paintings:	
"Madonna and Child," Florence, XIVth century	6,200
Benedetto Diana, "Madonna and Child," Venice, about 1500	6,000
Follower of Joos van Cleve, "Mary and the Child"	14,000
Van Orley, "Madonna and Child"	5,600



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GOTHIC ROOM FOR PENNSYLVANIA

PHILADELPHIA — A complete French Gothic room radiating the stirring atmosphere of the Hundred Years War has been given to the Pennsylvania Museum of Art by Mr. and Mrs. Wharton Sinkler, according to an announcement made by the Director of the Museum, Fiske Kimball.

One of the very few remaining interiors of this period, this room was removed from a "gentilhomme's" or shooting lodge, near Le Mans. It will shortly be installed in the south wing of the Art Museum on the Parkway where it will constitute one of the most important features of the Mediaeval section.

"With the increasing strictness in the preservation of historical monuments in France," Mr. Kimball stated, "it is rarely possible to find today even single elements such as doorways of the Gothic period. Mr. and Mrs. Sinkler, however, have presented the Museum with an authentic French Gothic room complete with wall paneling, doors, windows and a hooded chimney piece. Even a tile floor and a painted ceiling of heavy timbered oak beams are included."

"Fine wrought iron candelabra and andirons will give a masculine note to this room, for a 'gentilhomme's' was a shooting lodge," Mr. Kimball explained, "to which a king or nobleman retired with his intimate friends from the official life of his court."

The spirit of the international style of the Hundred Years War will be recreated in Philadelphia's Art Museum. The walls above the splendid linen fold paneling will be hung with tapestries and pieces of decorative armor.

Restoration of this authentic room, it was revealed, has taken much study and research, since it was difficult to find today chambers which were not altered to meet the new fashions of architecture introduced from Italy during the Renaissance. In the Cluny Museum in Paris, much visited by Americans, there are several rooms that still give something of the romantic atmosphere of the XVth century.

It is only in the remote and ruined chateaux far from the railroads, the Director explained, that fragments of interior architecture may still be found. The Pennsylvania Museum of Art considers it a great fortune that Philadelphia will have so complete a unit of Gothic architecture, which is comparable to the great hall and small chambers of the Chateau of Anne of Brittany at Langeais.

The Director stated that when the Museum was able to open the south section of the new building and other sections, its biggest need will be for unrestricted gifts that will permit the Trustees to operate the Museum in an adequate manner.

RECENT GIFTS TO NATIONAL GALLERY

LONDON.—Among recent additions to the National Gallery are two interesting portraits by artists hitherto unrepresented there, according to *The Times* of London. One is a pastel by the Swiss artist Liotard, presented by Mrs. J. P. Heseltine in memory of her husband, who was for thirty-six years a trustee of the Gallery. This used to be called a portrait of Edward Wortley Montagu, but does not resemble him, and is probably a portrait of the painter himself in Eastern dress, perhaps drawn at the time of his visit to Constantinople. The second portrait is of an elderly collector or connoisseur, holding a statuette somewhat resembling the Borghese "Gladiator." Its painter is Bernardo Strozzi, the Genoese, who reflects so strongly the influence of Van Dyck; it has been presented by Mr. F. D. Lycett Green through the National Art Collections Fund. Both pictures are on exhibition in the rooms where the Mond collection is temporarily arranged.

Mr. Harold Wright has presented a copy of the rare etching by Hollar of the Wilton diptych. This is hung on the pedestal of the diptych.



FRENCH GOTHIC ROOM, XVth CENTURY, FROM LE MANS
Presented to the Pennsylvania Museum by Mr. and Mrs. Wharton Sinkler.

Toledo Museum Buys Portrait of Elisabeth of Valois by Clouet

TOLEDO.—The Toledo Museum of Art has acquired through the fund provided by its founder, Edward Drummond Libbey, a portrait by Francois Clouet. Painted on a wooden panel of small dimensions, as was characteristic not only of Clouet but of all the French artists of his times, it comes from the collection of Count de Lonyay of Nagy Lonya, in Slovakia. It is said to have been in his family for at least three generations. It was secured abroad by the Toledo Museum and has just come to America.

It represents a beautiful lady, young though matured, for in the XVth century maturity came earlier than it does at present. Clothed in the fashion of the times, she wears a rich black dress heavily embroidered with white sleeves, ornamented with beautifully wrought slashes. The dress terminates in an elaborate ruff surmounting its high collar and around the collar is a jeweled necklace from

which hangs an ornate pendant. The hair dressing is severely plain but relieved by a jeweled headdress. The face, accurately drawn and carefully modeled, turned slightly to one side, is of great beauty and refinement.

The subject represented is Elisabeth of Valois, daughter of Henri II and Catherine de' Medici, grand-daughter of Francois I, and sister of Francois II, Charles IX and Henri III of France. At the age of fourteen she was betrothed, to cement an alliance between France and Spain, to Philip II, who bore title to the crowns of Spain, Naples and Sicily, the duchy of Milan, Franche Comte, the Netherlands, the empires of Peru and Mexico, New Spain and Chile, the American islands of Hispaniola and Cuba, Cape Verde, the Canary Islands and African possessions.

There is contemporary evidence quoted by later writers that Francois Clouet painted a portrait of Elisabeth for Philip before the betrothal. Bran-

tome, who saw Elisabeth often, writes, "I believe that nothing was ever seen so beautiful as this Queen. She was always attired with extreme magnificence and her dresses suited her beautifully; amongst others those with slashed sleeves with laced points, and her headdresses always matched, so that nothing was wanting. Those who

saw her thus in a painted portrait admired her, and I shall leave you to guess the delight it was to see her face to face with her sweetness and grace. So attractive was she that no cavalier durst look on her long for fear of losing his heart, which in that jealous court might have proved the loss of his life."

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Master George Grant Suttle by Sir Henry Raeburn

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Louvre Opens Retrospective Show Of Porcelain

PARIS.—The Louvre, commemorating the 150th anniversary of a vital moment in the history of French porcelain, is now presenting a retrospective showing of this art from the late XVIIth century until 1914, according to a wireless to *The New York Times*. Several Americans have lent remarkable pieces to the exhibition.

Junius Morgan is represented by several handsome pieces, as is Mrs. Alfred Heidelbach, who has one of the most extensive collections, gathered by her late husband in following his chief hobby. Jack Michelham has lent a pair of old rose vases from the well known Michelham collection, and among others represented are Baron Henri de Rothschild, Comte de Gramont, and Sir Robert Abdy, to mention only a few Parisians having remarkable collections.

The objects on view are estimated to be worth more than \$600,000, and

the exhibition is the only one of its kind ever held in Paris.

Western Europe took centuries to learn the secret of hard porcelain, first known in China two thousand years ago. Early in the XVIIth century the Dutch imported it from the Orient on a large scale, and princes soon became ardent collectors. Soft porcelain was skillfully made first in Rouen, but reproduction of the Chinese art defied European efforts until Johann F. Boettger in about 1709 began to make it at Meissen. Sèvres then produced handsome examples of soft porcelain, but did not know where to find the materials for hard porcelain. Early in the XVIIIth century a factory was installed at Chantilly under Prince de Conde and a few years later the French Minister of Finance bought the secrets of hard porcelain and established a factory at Vincennes. Fifteen years later he took these processes to Sèvres and housed them in specially constructed buildings. Meantime a small quantity of the first hard porcelain made in France was produced at Strasbourg by Hannong. Several of these first pieces, sent by the Strasbourg Museum, are included in the present exhibition.

At this point Limoges became cele-

DRAWINGS SHOWN IN YALE GALLERY

NEW HAVEN—Because of gifts and loans, three rooms have been rearranged in the Yale Gallery of Fine Arts. In one of these, contemporary drawings, many of them lent by James W. Barney, Yale '00, Curator of Drawings at the Gallery, have been hung in groups of landscapes and figure pieces, to show some of the various modern tendencies.

A fine large water color drawing

brated. One hundred and fifty years ago Mme. Darcet, the wife of a poor country surgeon, found near Limoges some whitish clay which she believed would be a good substitute for soap, but her husband thought it would be better for making hard porcelain, and Limoges became the source of supply for Sèvres until the porcelain industry was developed at Limoges. Both Limoges and Sèvres have sent the most handsome examples of their wares to the display.

by De Segonzac, a close follower of Cézanne, has been placed near a similar work by that master. A vigorous reed pen drawing by Van Gogh is contrasted with drawings by Pissarro, Sisley, the late Arthur B. Davies, and others. The figure pieces include works by the Englishmen, John and Orpen; the German, Grosz; and the Impressionistic French sculptor, Rodin, whose water color has been hung next to an academically correct study by the American, H. Siddons Mowbray. A drawing by the much discussed Italian, Modigliani, which is a classical though distorted head of a woman done in pencil, is contrasted with Legros' severely classical portrait of Sir Frederick Leighton, R. A.

A small bronze statue of a girl by George Kolbe, one of Germany's foremost living sculptors, has been placed near the large pencil study by Grosz. These are the first post-war examples of German art to be exhibited at Yale.

An exhibition of six centuries of prints, to which an entire room is

devoted, also has been opened in the Gallery. The prints have been grouped by centuries, beginning with mid-XVth century colored wood cuts, and coming down to modern etchings and lithographs. Most of the prints are from the Achelis collection, which was given to Yale four years ago. Others, such as Bellows' "A Stag at Sharkey's," a gift of the Yale Club of New York, and a group of modern American etchings, a gift of J. Paul Oppenheim, Yale '29, are more recent accessions. Cases showing engraved, etched and aquatinted plates, and wood blocks, have been placed in this room.

The third room, containing the Huntington collection of Louis XV furniture, has been arranged with French, English, and Italian drawings mostly dating from the XVIIIth and XVIIIth centuries. The University's collection has been augmented by loans from Edward B. Greene, Yale '00, whose recent gifts of drawings by Leoni and Tiepolo are included.

More than 62,000 visitors, exclusive of students, have visited the Gallery of Fine Arts during the year since its opening. The average attendance, the figures show, was maintained even during the summer months.

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"MAY DANCE"

By WALTER SHIRLAW (d. 1909)

In the exhibition of work by Shirlaw and his pupils at the Brooklyn Museum.

THREE SHOWS AT BROOKLYN MUSEUM

The entire force of carpenters, painters and workmen of the Brooklyn Museum are working to full capacity to finish the extensive work which is going into the preparation of three exhibitions which will open at the Museum on December 2nd with a private view. The work which involves the greatest detail is the finishing of the installation of the nineteen early American rooms which has been promised for several months. This exhibition bids fair to be one of the most popular showings which the Museum has had in several years. The new section will show

the architectural characteristics of this country before 1810 in the South, New Jersey, Long Island and New England. All the rooms will be completely furnished with fittings typical of their periods to give the feeling of actual houses instead of Museum exhibits. The special provisions for lighting will contribute greatly to this effect. An ingenious method has been worked out with hidden lights reflected on a yellow background so as to give the effect of sunlight streaming into the rooms which are not near daylight.

The next most comprehensive exhibition of the three is the large collection of the paintings of Walter Shirlaw. One large gallery of this exhibition will be devoted to the work of some of his pupils, namely, Anne

Goldthwaite, Robert Reid, Dorothea A. Dreier and Katherine S. Dreier.

The third exhibition will be that of the work of John R. Koopman and his pupils. This is particularly appropriate at the Museum, as Mr. Koopman gives art courses in the Educational Department of the Brooklyn Institute, of which both the Museum and the educational section are departments. Mr. Koopman is instructor in life drawing and antique at the Grand Central School of Art and was a student of Robert Henri, William M. Chase, Kenneth Hayes Miller and Irving R. Wiles. He has exhibited at the Pennsylvania Academy, the Carnegie Institute, the New York water color exhibitions, the Corcoran Art Gallery, the Chicago Art Institute and the Brooklyn Museum.

PICTURES GIVEN TO LONDON MUSEUM

LONDON.—An important bequest was made to the Victoria and Albert Museum by the late Mr. Ralph Harry Stephenson, of Salisbury Road, Leicester, who died on July 27, 1929. It consists of numerous miniatures, plumbago portraits, watercolor portraits, and landscapes, engravings, etc., together with a sum of over £1,350, the interest on which is to be spent on the purchase of objects to a nature similar to those which constitute the collection.

A few of the miniatures, including one by Nicholas Dixon and some in oil, date from the XVIIIth century. There is a group of plumbago portraits by

David Loggan, Thomas Forster, Robert White, and others, which belong to the XVIIIth and early part of the XVIIIth centuries; these are minutely drawn on vellum with pure graphite. The plumbago portrait was most popular from about 1660 to about 1720. With the addition of the examples bequeathed by Mr. Stephenson, the Museum now has a representative collection of these accomplished and attractive drawings (Rooms 105, 109). The miniatures of the XVIIIth century and the early part of the XIXth century include works by John Barry, John Bogle, Samuel Cotes, Richard Cross, George Engleheart, Alexis Judlin, P. P. Lens, R. M. Paye, S. T. Roch, Samuel Shelley, John Smart and his son, Gervase Spencer, W. J. Thomson, William Wood, and others. There are watercolor portraits by John Downman and Ozias Humphry, and landscapes by John Skelton, William Pars, Edward Dayes, and others.

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BRITISH MUSEUM ACQUISITIONS

LONDON.—The trustees of the British Museum announced a number of interesting acquisitions at their meeting recently, reports *The Times* of London.

A group of members of the committee of the Egypt Exploration Society, comprising Messrs. Robert Mond, Oscar Raphael, Alan H. Gardiner, E. S. M. Perowne, H. R. Hall, and Professors P. E. Newberry and C. G. Seligman, have subscribed to purchase a selection of Egyptian antiquities from the collection of the late General Sir John Maxwell, and have presented them in memory of his presidency of the Society. The gift enables the trustees to fill up a number of gaps in their series of smaller objects of ancient Egyptian art with specimens all of high quality and many of great rarity, of bronze, gold, and falence.

Another notable gift is that by the British School of Archaeology in Egypt of a large selection of the antiquities discovered at Qau and al-Badari in Middle Egypt by Sir Flinders Petrie in 1923-25. Their interest is ethnographical rather than aesthetic. Sir Flinders Petrie considers that the settlements whence these remains come represent the most ancient period of the Predynastic Age.

Last month *The Times* recorded the gift to the British Museum by Mr. C. S. Gulbenkian of a number of Greek silver coins, including one of the very rare tetradrachms of Mende in Macedonia from the Kaliandra hoard. The Museum's series of the types of this city has now been completed (apart from minor variants) by the gift from Mr. S. L. Courtauld of a specimen of the type with reverse a design of four palmettes and the name of the city. That presented by Mr. Gulbenkian has a sun-reverse.

Acquisitions in the Departments of Antiquities include a red-figured Attic kylix of the end of the sixth century B.C., certainly from the workshop, and probably from the hand, of the artist Epiktetos. It is decorated with finely drawn scenes of youths fighting, including a scene of Theseus opposing three Centaurs.

There are four very fine examples of Greco-Buddhist sculptures from the Swat Valley, North-west India, which have been presented through Lord Buckmaster in memory of Major Dighton-Pollock. Another acquisition of note is a Japanese dish of the XVIIIth century, bequeathed by Mrs. K. S. Robinson.

The oriental section of the Print Room has acquired, with the aid of Sir Herbert Thompson, a Chinese painting from the collection of Baron Kawazaki, which was dispersed last year in Japan. It is attributed to Sheng Mou, a XIVth century master, and is certainly an old picture. The



"MEDUSA"

Doorknocker in bronze by BOURDELLE.
Included in the Rosenbach exhibition.

subject is an emperor of the VIth century, Ch'ien Shu-pao, preparing to write a poem, while music is played to him in his garden. The late Sir Valentine Chirol bequeathed two XVIIIth century Chinese copies of older paintings. Other gifts to the Print Room include a woodcut Crucifixion by Wolf Traut, dated 1514, presented by Mr. C. W. Dyson Perrins.



The specimen illustrated, one of several of this distinctive design on exhibition, has an inlaid Satinwood case of unusual delicacy. Maker, Brockbank, London.

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Metropolitan Installs XVth Century Spanish Ceiling

By JOSEPH BRECK

In the *Bulletin of the Metropolitan Museum of Art*

A XVth century Spanish wood ceiling of the exposed beam type with painted decoration has recently been installed in Gallery C 19 of the Metropolitan Museum of Art, where it may now be seen. Various alterations in the gallery have also been made at this time to give it a somewhat more domestic character, but, in view of the temporary nature of the installation, it has not seemed advisable to attempt a complete reproduction of an interior of the period. The rich polychromy of the ceiling furnishes an effective contrast to white plaster walls against which are exhibited tapestries, sculpture, and furniture of various nationalities, dating from the XIVth to the early XVIth century.

The ceiling is said to have come originally from a house in the neighborhood of Madrid. Like the vast majority of the decorated wood ceilings of Spain, it is composed throughout of pine. It measures 24 feet in length by 23 feet 8 inches in width. From the bottom of the double frieze to the uppermost paneling, the depth is approximately 3 feet. Three great beams on the long axis of the room divide the ceiling into four almost equal parts. These master beams are supported by huge consoles. The frieze is composed of two members, a frieze board and a wall board, separated by a rope moulding and inclined slightly inward at the top. Resting on the master beams are smaller transverse rafters, placed about 6 3/4 inches apart. These in turn support planks running parallel to the larger beams and carrying the paneled boards that fill in between the rafters. The ends of the rafters are connected by small separate panels.

The ceiling is completely covered with a polychrome decoration, painted in tempera after a preliminary coat of size and a thin wash of plaster had been applied to the wood. The colors, made from only a few pigments, are red, blue, dark green, gray-green, tan, brown, black, and white. The color areas are usually separated by a narrow line of black or white. Both color change and drawing are used to indicate modeling.

The most striking part of the decoration consists of the hunting scenes painted on the lower frieze board in white, red, and other colors on a dark green background. There are four of

these scenes, which form a series repeated around the room. At the beginning and end of each group of four is a coat of arms. One of these bears a gold ox or bull in a red field, within a border of gold charged with eight blue taus. The shield is upheld by two nude, winged putti. The other shield shows a gold castle with three towers, the midmost highest, in a blue field, within a border of gold charged with eight blue crossed keys. Supporting the shield are two part-colored animals. These arms have not as yet been identified.

In the first of the four hunting scenes, reading from left to right, a man on horseback shoots an arrow at a lionlike monster in front of him. In the next scene two foxes (?), two birds, and a tree are combined to form a decorative composition. In the next, a wild goose is pursued by two dogs. In the fourth a crowned man on horseback holds up a short sword.

The great brackets supporting the principal beams are also gayly painted with human figures, animals, and grotesques, interspersed with conventional foliage. On the bottom face of each console is a scroll bearing inscriptions now very largely effaced.

The upper frieze board and the vertical faces of the master beams are decorated with interlacing stems bearing fruits and crisply curving leaves, painted in shades of brown or neutralized green. Similar foliage motives ornament the spaces between the hunting scenes and on the smaller rafters and panels above. The lower faces of the beams are divided into panels by strapwork, and these panels are also filled with leafy patterns. The coats of arms, previously described, alternate on the vertical panels between the smaller rafters. A gilded, twisted-rope moulding and other mouldings decorated with various painted patterns add to the ornate character of the ceiling.

It would be surprising indeed if so ancient a ceiling as this had not suffered injury. On the whole, however, the condition is remarkably good. A small section in one corner of the room has required considerable restoration, and it has been necessary to replace parts of some of the mouldings. The painting, in general, is in fair preservation, although it has not wholly escaped the restorer's brush.

Perhaps the nearest parallel to our ceiling is offered by that in the cloister walk of the Monastery of Santo

Domingo de Silos, about thirty miles from Burgos. The present cloister ceiling, replacing an earlier one, dates from the late XIVth or early XVth century. It is simpler than ours, having no corbels or wall board below the frieze. But the triangular-shaped compartments decorating the beam sides and frieze recall very closely the decorative scheme of our panels with the huntings scenes. Incidents of the chase also occur on the Silos ceiling, together with other secular scenes, symbols, and biblical subjects. These are painted in tempera as on our ceiling, but with little or no modeling. Again the colors are separated by an intervening line of black or white. Coats of arms also occur on the cloister ceiling. The foliage and floral motives on the latter, however, are quite different from those on our ceiling; those at Silos are Moorish, rather than Gothic, in style.

The rather florid Gothic foliage motives on the Museum's ceiling, the more complicated structural scheme with the double frieze board, the gilded, twisted-rope moulding (which appears prominently in the ceiling of the reception room in the Infantado Palace, Guadalajara, completed in 1492), and other features suggest the second half of the XVth century as the probable date of the Museum ceiling.

Although numerous wooden ceilings

Marie Sterner Sale at American-Anderson Totals \$25,090

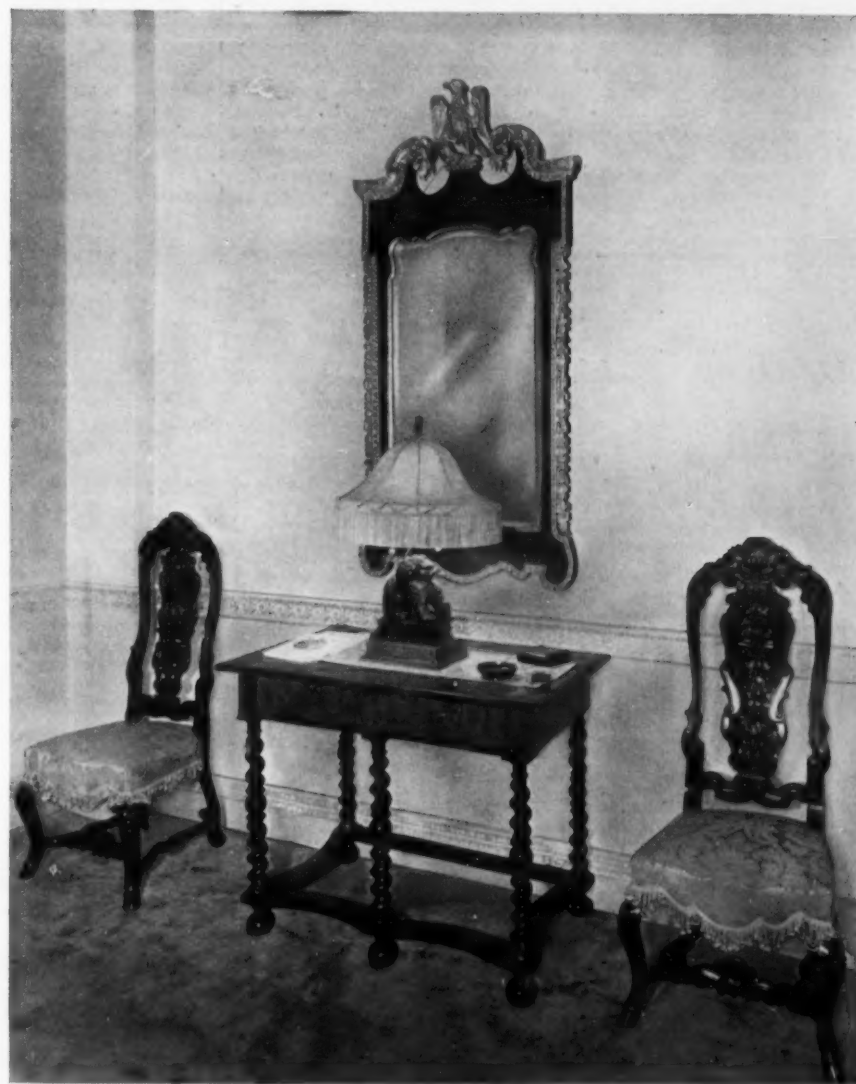
The sale of the Marie Sterner collection of etchings, lithographs, etc., held at the American Art Association-Anderson Galleries, Inc., on November 25th and 26th brought a grand total of \$25,090. "Mirror Dreaming," by Arthur B. Davies, brought the highest price of the sale, \$2,800, and Marie Laurencin's "Two Girls" brought the next highest, \$2,000. In the first session of the sale an original lithograph by George Bellows, "Stag at Sharkeys," was bid up to \$1,600 and acquired by O'Hanna and de Cordova.

have been preserved in Spain, there are very few in existence that date from the XVth century. Our ceiling is therefore of exceptional interest not only as a beautiful example of Gothic painted woodwork, but also as a rare survival of the type which it represents.

OLD FABRICS IN PARIS SALE

PARIS.—The first part of the sale of M. G. V.'s collection of XVth, XVIth and XVIIth century fabrics was begun on November 12th in Room 11 of the Hotel Drouot by Me. Lalr-Dubreuil, assisted by M. Subert. Many collectors were attracted by this sale of a special kind, and some pieces attained high prices. A fine robe in silk grosgrain with designs, of the Louis XVth period, brought 7,000fr.; a large Louis XV panel of damask silk, 6,050 fr.; a large panel of pink ground brocade, with patterns, of the same period, 4,900fr.; a large table-cover of Louis XV silk brocade with brick-red ground, 4,900fr.

Among the notable bids the second day were the following: for 26 meters of plain red velvet of Louis XV's time, 25,000fr.; a four-leaved screen in red velvet embroidered in colored silk, 19,100fr.; part of a XVIth century cope in nasturtium-colored velvet, 14,000fr.; a large XVIth century table cover in velvet with small geometric pattern, 13,100fr.; eleven fragments of silk velvet with a cream ground worked in metal, made in Venice for Russia, 5,000fr.; a Louis XVI robe with detached skirt in salmon-colored brocade silk, 2,000fr.



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Famous Vollbehr Collection To Be Sold in London

The Vollbehr incunabula, said by officials of the Library of Congress to be the most representative and valuable collection of XVth century books in the world, will be broken, and sold at public auction in London within the next few months, reports *The New York Sun*.

The collection includes the famous Gutenberg Bible on vellum, one of the three Bibles printed on vellum by the first Western printer. It is the most expensive book in the world today.

Announcement of the impending auction was made on November 25th by Dr. Otto Vollbehr, who has devoted twenty-six years to making the collection, and who has had the books on display in this country for the last two years, at the Library of Congress, and at the leading American universities.

Shortly after the war Dr. Vollbehr purchased the Gutenberg Bible from a Polish monastery for \$305,000. One of the remaining copies of the Gutenberg Bible still in existence is in the cathedral at Pelplin, Poland, and is being offered for sale for \$100,000. Dr. Vollbehr values his complete collection at \$6,000,000. The books were on display in New York city two years ago at the National Arts Club, and later at the eucharistic congress in Chicago.

Another of the most valuable books in Mr. Vollbehr's collection is a copy of Boccaccio's tales, published in Spain in 1494, and illustrated with old woodcuts. This book was purchased by Dr. Vollbehr for 2,500 pounds.

There's a total of 4,500 works in the Vollbehr collection, which is fifty per cent larger than any other single American collection, according to a report issued by the Library of Congress, and is equal in number to one-

third of all the incunabula listed by the American census. Nearly forty per cent of the titles are not represented in America by a single copy.

The Gutenberg Bible, the most famous book of the collection, is one of the two perfect copies known, according to the Library of Congress report. A. Edward Newton in his *Greatest Book in the World* says of it: "If we can imagine in the far off future a Gutenberg Bible coming up for sale, some wise rich man or richly endowed museum might gladly pay a million dollars for it. Dr. Rosenbach, famous bibliophile, predicts that \$1,000,000 will some day be a reasonable price for it. The price of \$305,000, paid by Dr. Vollbehr, is the highest known price ever paid for any book in the world."

In 1926 a copy of the Gutenberg Bible on paper was sold for \$106,000 to Dr. A. S. W. Rosenbach, at an auction at the Anderson Galleries, one of the most exciting book auctions ever held in New York. At that time this was said to have been the highest price ever paid for any book.

As another illustration of the high price of rare books and manuscripts, it will be remembered that Mr. Rosenbach paid \$75,000 for the original manuscript of Lewis Carroll's *Alice in Wonderland*. Later Dr. Rosenbach paid \$52,500 for the diary of Dr. John Ward in his own handwriting, in which Dr. Ward made a notation saying that Shakespeare had died from heavy drinking. In 1928 he paid \$33,000 for an early history of Virginia, entitled *A True Relation of the Proceedings and Occurrences of moment which Have Happened in Virginia*, by George Percy, brother of the Ninth Earl of Northumberland.

In 1928 he bought a copy of *Songs and Sonnets* of Henry E. Howard, Earl of Surrey, dated 1559, for \$25,000. On a single book-buying tour abroad the famous collector purchased \$2,000,000 worth of books, and it is estimated that he has spent a total of \$25,000,000 for his library (although some of the books represented in this amount have been sold).

Although there are a number of other famous libraries owned by private individuals which may be as valuable as the Vollbehr collection, the German collection is unique in that it contains the finest examples of the earliest printed books of Europe and contains several of the most expensive books in the world.

The auction of the books will be the most valuable single auction of rare books in the world, Dr. Vollbehr says, and is absolutely unique in book history. Since the War many famous English libraries have gone under the hammer, of course; but, while many of these contained some rare books, Dr. Vollbehr's will be the first in which every book included in the collection is of great value, and practically impossible to duplicate.

A little more than a year ago Dr. Vollbehr presented to the Library of Congress his collection of XVth century printers' marks, including 10,800 specimens, and this is today the largest collection of the kind in the world. Later he presented the National Library with a collection of 20,000 woodcuts, representing the history of woodcutting from the XVth to the XVIIIth centuries.

During his stay in this country Dr. Vollbehr refused to break the collection, insisting that the books represented his life work, and that he intended either to present them to the University of Kiel, his birth city, on his death, or would present one-half of the collection to any museum or university which was able to arrange for the purchase of the other half through the offices of wealthy philan-

thropists. As none was found, he has announced that it will be necessary for him to auction the collection in London.

"I am heartbroken over breaking the collection," he said, "but as it represents my life work and my complete fortune it has become necessary."

Dr. Vollbehr began his search for rare books twenty-six years ago, when an accident made it necessary for him to discontinue in business. His first adventures along this line were in Asia Minor when he began collecting all the old books on the Mohammedan religion. These he presented during the War to the Sultan of Turkey, and they are now in the Museum of Constantinople. He also acquired an original copy of a Chinese book printed in the XIIIth century, two hundred years before Gutenberg introduced the art of printing to Europe. Later, in traveling through all the countries in Europe, he began his XVth century collection in old cathedrals and monasteries.

During his stay in America he held several sales of his smaller collections, including one at the Anderson Galleries which netted \$26,450. Some of the books at that time sold for \$2,000 each. Another auction brought \$28,438. At that time a rare second edition of Hernando Cortez's fourth letter, giving an account of affairs in Mexico from 1522 to 1524 brought \$4,600. Another Cortez letter went for \$3,300. A copy of the first complete edition of Peter Martyr's early history of America was sold to L. C. Harper for \$1,650. Columbus's first account of his landing in the West Indies with woodcut illustrations went for \$2,050.

Although Dr. Vollbehr began his collection of books as a hobby, he discovered after the War, when his friends who had invested in stocks and bonds were bankrupt, that his investments had proved the soundest kind of business venture. But he still refused to part with them, and still continued his former practice of pre-

HURSTMONCEUX SALE CONCLUDED

LONDON.—Mr. Gordon Hannen, of Christie's, concluded the sale of the late Colonel Lowther's decorative trappings at Hurstmonceaux on November 6th, the total for the two days yielding £13,049.

The four pictures attributed to Giordano, De Troy, the school of Zurbaran, and the French School were withdrawn, and may be offered at King Street. A two-leaf screen covered with blue sateen, and a pair of blue velvet panels, which used to be in the Italian bedroom, realized 220 guineas (Smith), the four-post bedstead, with a canopy of crimson damask and headpiece of colored silks, embroidered with Scriptural subjects, belonging to the same room, bringing 130 guineas (Wood).

The Elizabethan oak bedstead in the "Drummer's Hall" fetched 160 guineas (Bruce), and the Flemish tapestry Diana panel in the Watch-Tower bedroom, 140 guineas (A. Wright).

sending gifts to libraries and museums.

"But I found," he said, "that instead of my ruling my hobby, it was ruling me. I had become book poor. I could never resist a new rare book, and I traveled hundreds of miles sometimes just to acquire another book. If I were to keep to my original intention of donating the whole collection to a university or library so that it could be kept intact, I would be poor, and would have nothing to leave my family. So I have reached the conclusion that I must sell them at auction, as there seems no one in the world today who is wealthy enough to spend this much money on books."

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PELL WILLS ART TO MUSEUMS

The National Museum at Washington and ten other American art museums will receive a collection of art objects worth \$62,629 under the will of Alfred Duane Pell, a millionaire who was a minister during the last twenty-two years of his life, a tax appraisal of his estate showed on November 25, according to the New York World.

Before and after he was ordained as a minister in the Protestant Episcopal Church in 1902 in the Cathedral of St. John the Divine, Mr. Pell was an ardent collector of antique china and rare art works. His will made provision for the distribution of almost his entire collection.

The National Museum was named heir to the costume of his great-grandmother, Mary Livingston Duane, wife of Judge Duane, among other antique pieces and books. An Isphan silk rug worth \$5,000, two large Petrograd vases worth \$450 each and several snuff boxes were bequeathed to the National Gallery of Art of the Smithsonian Institution.

The other museums which inherited part of Mr. Pell's collection were the Metropolitan Museum in New York, the Toledo Art Museum, the Brooklyn Institute of Arts and Sciences, the Minneapolis Museum of Art, the Cincinnati Museum Association, the Chicago Art Museum, the Morgan Memorial at Hartford, Connecticut, the St. Louis Art Museum and the Pennsylvania Museum and Art School.

Mrs. Cornelia L. Pell of No. 22 West 53d Street inherits the bulk of her husband's estate. She was willed the residue outright a bequest of \$2,106,224. Thirty-five distant relatives and friends were bequeathed amounts ranging from \$5,000 to \$20,000.

Mr. Pell's personal effects alone were valued at \$136,930. These, of course, included his art collection. A collection of ceramics was worth \$22,325.

ENGLAND GETS BLAKE DRAWINGS

LONDON.—A notable gift has lately been received from America, reports the London *Daily Mirror*. It consists of 567 original designs in water color by Blake for his illustrations to Young's *Night Thoughts*.

These splendid drawings went to the United States about thirty years ago and came into the possession of Mrs. F. W. Emerson, of Cambridge, Massachusetts, who has returned them to the British nation in memory of her late father. They are now in the British Museum.

LEEDS SILVER TO BE SOLD

LONDON.—Memories are sometimes short in a crowded succession of art sales, and, for this reason, it is necessary to remind readers that the various articles of silver which the Duchess of Leeds has sent for sale at Christie's on December 4th are supernumerary to that extraordinary array of ducal silver dispersed at King street over nine years ago, writes A. C. R. Carter in *The Daily Telegraph* of London.

These Hornby Castle silver trophies, which then included a noble Elizabethan cup and cover, topped with a silver-gilt statuette of an Amazon, fetching £2,650, were supplemented by some very remarkable William III and Queen Mary furniture, which really began the auction "boom" in earlier English pieces, and the total of the sale came to over £35,000, to which £7,717 was added for the Duke's fine Venetian pictures by Canaletto.

There had been a previous auction event of much importance connected with Hornby Castle, for on May 27, 1901, when the Duke had sent his famous pair of Louis Quinze commodes by the ébéniste Joseph, Charles Wert-



"DYING CENTAUR"

Bronze by BOURDELLE

Included in the Rosenbach exhibition.

heimer gave as much as £15,000 for them in competition with the present Sir Joseph Duveen's father.

The Duchess's table silver now to be sold includes various forks and spoons engraved with the Garter crest and motto, and a pair of entrée dishes weighing over 66oz. are engraved with the Royal Arms and Cypher of George II, 1744. A small plain coffee-pot, weighing nearly 16oz., was designed by Abraham Buteux, in 1729.

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Published by the
AMERICAN ART NEWS CO., INC.
20 East 57th Street, New York
Telephones Plaza 5067-68-69-70

President S. W. FRANKEL
Editor DEOCH FULTON
Asst. Editor MARY MORSELL

Entered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879.

Published weekly from Oct. 6 to last of
June.

Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 7.50
Foreign Countries 7.50
Single Copies25

WHERE THE ART NEWS MAY BE
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Times Bldg. News-stand, Times Building
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David H. Bond 407 Bank Chambers

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Vol. XXVIII Nov. 30, 1929 No. 9

COMPANIONS FOR
MAILLOL

The Metropolitan Museum is deserving of sincerest congratulations for its recent purchase of the magnificent Maillol torso, reproduced in this issue. Now standing in the gallery of recent accessions, the figure demands no relation to the objects around it and exists independently as a proud example of XXth century art. In the near future, however, there will arise the somewhat embarrassing task of finding a suitable place for Maillol in the small corridor of contemporary European sculpture on the second floor. Here, as frequenters of the Museum will recall, Bourdelle's "Hercules" and "Beethoven," a Carpeaux head, a case of bronzes by Barye and the great marble lion of Hernandez, are accompanied by a miscellaneous coterie of pseudo-classic Frenchmen, sentimental Germans and dignified English R.A.s. The contrasts are even now somewhat startling. With the addition of the Maillol, the strangely contradictory aspects of XIXth and XXth century European sculpture, as presented in the Metropolitan collection, will be even more striking.

Though we have often criticized the Museum's American sculpture galleries, these are at least completely harmonious in their uniform mediocrity. The fine collection of Rodin, though unfortunately chaperoned by Daniel Chester French's "Mourning Victory," is an impressive ensemble. But the contemporary European sculpture corridor at present resembles nothing so much as the hit or miss aggregation of a well meaning Victorian gentleman who on a few occasions sadly yielded his own preference for prettiness to the disturbing recommendations of a friend with a flair for quality. We are acquainted of course with the well known museum alibi, that in the modern field there must be broad minded tolerance for both academic and experimental

works. But deeper than easy tolerance lies the fundamental principal that a museum must strive to clarify rather than to confuse aesthetic values. If art is represented by the swelling volumes of Maillol's torso speaking eloquently of woman's strength and fecundity, why tolerate the febrile coyness of Lord Leighton's nude, fittingly christened "Needless Alarms?" If the abstract dignity of the human form finds embodiment in the new acquisition, on what pretext do the dirty breeches of Paul Dubois' "Florentine Singer" find asylum in a great museum? If marble, hewn with a strength that is almost overpowering, sings of the modern spirit, what value resides in the pretty gilding of Rudolph Marschall's "Good Shepherd?"

Museums are not fond of drastic measures, but we fervently hope that the advent of the Maillol may precipitate a XIXth century sculpture auction, akin to the painting sale of two years ago. It is true that, aside from the Rodins, this radical measure would cut down the Museum collection of contemporary sculpture to a rather small aggregation, but this little group would speak truly of con-

temporary European sculpture. We doubt very much whether the Leightons, the Alfred Gilberts, the Lejeunes, the Funcke and the Alfred Drury will even be necessary documents for future historians of XIXth century art.

RUMORS

Rumors fly thick and fast about the contemporary American show which will soon be opened by the Museum of Modern Art. No official list of the painters who will be represented has been given out although a number of persons with ears to the ground whisper of an elected eighteen. No confirmation of any rumor can be had at the Museum.

The Director is very wise in thus refusing to be involved in preliminary disputes for there will be plenty after the show opens. Already the sounds of grinding—both of axes and knives—fills the air. There will be disappointments and quarrels both just and unjust; there will probably be both smugness and whispering attempts to minimize the importance of the exhibition. It is highly improbable that,

with all of contemporary American painting to choose from, the Museum will contend that within its limited space all of the good men can be included or that the exhibition is in any way a final statement. Nevertheless a division between ins and outs is unavoidable and it is unpleasant to be an out, especially if the distinction is arbitrary rather than qualitative. Nor does it help very much, from the out's point of view, to realize that the first American exhibition at the Museum will be one of the great events in American art. It is certain to attract widespread attention; it will be given much publicity; it will be highly praised and bitterly condemned.

The Museum opened with a splendid exhibition, one which has set a very high standard, difficult to maintain. Perhaps unfairly, American art, as represented by its coming show, will be compared with the opening exhibition. The test will be severe but in any case the prestige of the Cezanne, Van Gogh, Seurat, Gauguin display will persuade many people to come who might otherwise neglect American art entirely. What they will see depends upon the good judgment and good luck of the Museum and we

can but hope for the best. In any event the holding of such a show is a courageous venture and one which, ultimately, should benefit all worthwhile painting in this country.

Art in America needs active propaganda and it needs selection. For the latter each of us would like to make his own list but the awful results of that process were fully illustrated in the late "Hundred American Paintings" show. Selection must be personal if it is to have any value. There will be mistakes, unavoidably, but there will also be a coherence without which nothing can be accomplished. The exhibition at the Museum will be a bright and shining target for all to shoot at in praise or blame but it should serve also as a means for classifying our ideas and help toward a more general appreciation of the good things at home.

OBITUARY

ARTHUR TURNBULL HILL

Announcement has been made of the death on November 24th of Arthur Turnbull Hill of "Briar Woods," East Hampton, Long Island, according to *The New York Times*. Mr. Hill, a landscape marine and portrait painter, has been exhibiting in this country for nearly forty years. He was a son of the late George Waldo and Elizabeth Turnbull Hill.

Born in this city on April 26th, 1868, Mr. Hill studied art under his father and George Inness and at the Brooklyn Institute, but he records that in the main he was self-taught as an artist. His pictures first appeared at a National Academy exhibition in 1895.

Examples of his work may be seen in the permanent collections of the National Gallery in Washington, the Brooklyn Museum and the National Art Club, of which he was a life member.

During the World War he was a marine camoufleur with the Shipping Board. To the Salmagundi Papers, Series of 1922, he contributed *Early Recollections of George Inness and George Waldo Hill*.

In 1898 he married Miss Marion French, who survives.

KATE RENO MILLER

CINCINNATI.—Miss Kate Reno Miller, fifty-five years old, artist and for twenty-five years teacher at the Cincinnati Art Academy died on November 23rd at her home in Norwood, Ohio, a suburb of Cincinnati, according to *The New York Times*. She was born in Illinois.

Her paintings hang on the walls of private homes, museums and art galleries throughout the country.

Miss Miller's body will be cremated and the ashes probably will be put in a sealed compartment and placed in the Cincinnati Art Museum.

LOUIS MASCRE

BRUSSELS.—A correspondent of the *London Morning Post* announces the death of the Belgian sculptor, M. Louis Mascre, whose works include busts of Princess Astrid and Sir George Grahame, the former British Ambassador in Brussels. He was an original and powerful sculptor. He chiseled an equestrian statue of the national hero, Bolivar, for the Bolivian government.



"TORSO OF A WOMAN"

By MAILLOL

Recently acquired by the Metropolitan Museum of Art.

EXHIBITIONS IN NEW YORK

JOSE DE CREEFT Ferargil Galleries

The first complete showing of the work of the Spanish sculptor, Jose de Creeft, is on view at the Ferargil Galleries until December 7th. The most clearly marked virtues of this sculptor's works are his sensitiveness to material and his thoroughly disciplined use of the *taille directe*. In addition, he has a strongly marked feeling for rhythmic harmony of line and architectural structure. Like many another young sculptor submitted to the contagious enthusiasms of Guillaume Apollinaire, Mr. de Creeft is enraptured by the primitive. There are in the present exhibition a fantasy in Majorcan sandstone that is like a cubistic totem pole, a head in oak that harks back definitely to tribal images, a compact fetiche in serpentine marble and several small negro figures which have more French sophistication than primitive strength.

Along with the influence of negro art, there is found in Mr. de Creeft's work a love of early Chinese, Indian and Indo-Chinese sculptures. Sometimes, as in the mythological creatures done in Pyrenees marble, modernity has scarcely revived the ancient Chinese prototype, but in the decorative rose granite head the spiritual dignity of a great art has been fused into personal expression. Several of the portrait heads, also, are direct, unmannered and free from influence.

Among the larger sculptures, carved directly from great blocks of wood, the compact and rhythmic "Narcissus" deserves especial mention. The large stone group of "Mother and Child" is powerful, if a little à la Epstein. A self-conscious straining for a dramatic effectiveness, not inherent in plastic values, mars a few things in the exhibition—among them, the "Enigma" and a Venus in ebony marble.

ELSIE DRIGGS Daniel Gallery

Elsie Driggs, following the spirit of the age, has gone up in the air. In the current exhibition of her work at the Daniel Gallery both old and new paintings are shown and the latest is a very exact picture, almost a mechanical drawing, of an airplane. However mechanically correct the latter may be it seems less successful as a picture than the pair from Pittsburgh. The canvases, one of them shown in an earlier group show, are of smoke-stacks and blast furnaces, large, black pipe twisted into patterns. They really convey a sense of energy, of vast mechanical forces at work.

These three represent, with a disjointed version of Queensborough Bridge, the modern age. The other eight pictures include still lifes, portrait studies and one of two brown oxen lying on the ground. In subject this has, of course, as much relation to the middle ages as to the XXth century but the free movement, the solidity of form and power of composition make this a picture which needs no dated mechanisms to spur interest.

KARAGEORGEVITCH ARTHUR M. HAZARD MILDRED RACKLEY American-Anderson Galleries

Paintings, water colors and drawings by Prince Nicolas Karageorgevitch, the second exhibition in New York of his work, are being shown at the American-Anderson Galleries. Among the paintings are several modest, slender and pink nudes, Parisian scenes and landscapes. The city pictures are quite colorful and are not overcrowded with detail. The most interesting features of the exhibition are the water colors and drawings of horses and riders. Evidently Karageorgevitch knows horses and his drawings of them are full of spirited action.

Mr. Arthur M. Hazard has filled two galleries and certain space on a balcony with a great many portraits in oil, some water colors and two religious pictures. Mr. Hazard has a long record of official and private portraiture.

Drawings of Indians, by Mildred Rackley, are shown in one of the smaller galleries. All of the drawings are in charcoal and most of them are studies of heads, sharply blocked out. One of a mother and her daughter is especially interesting.

CHARLES H. DAVIS Macbeth Gallery

Recent landscapes by Charles H. Davis are on view at the Macbeth Gallery until December 9th. Gentle New England country, seen under the changing panorama of the seasons, provides material for the seventeen canvases included in the exhibition. Mr. Davis is at his best in the suggestion of atmospheric effects. Such things as "Growing Colder" and "Snow on the Hillside," give one a physical sense of oppressive cold creeping over the country.

In the spring subjects, the artist's fondness of nuance of tone dictates scenes in early March and April, rather than the joyous burgeonings of the later season. Several colorful autumn scenes and summer landscapes of fleecy clouds and tranquil meadows complete the cycle, even if they are less successful than the more delicate interpretations of transitional moods in nature.

GABRIEL GARCIA MAROTO Delphic Studios

The first American showing of work by Gabriel Garcia Maroto forms an exhibition entitled "La Espana Magica" at the Delphic Studios. The artist is an excellent modernist decorator, creating attractive patterns in flat planes of color. Although there is nothing particularly profound in Mr. Maroto's comments on Spain, the cubistic discipline through which he has obviously passed, gives to his work a gratifying restraint. A bull fight, several paintings of peasant types, and a view of the Alhambra find their inevitable place in the exhibition, but repudiate the well worn formulas of Spanish "best sellers."

In addition to the more conventional subjects, there are several street scenes in which the artist's penchant for rectilinear composition finds attractive expression. The group of drawings, many done in pure outline, give further evidence of linear grace and precision. A few lithographs are well handled.

OTIS OLDFIELD Montross Galleries

Among returning visitors to New York art galleries, few are likely to receive a more genuine welcome than Otis Oldfield, now showing at Montross'. Mr. Oldfield is not bothered with being profound or great or impressive. He likes ships and the people who live on Telegraph Hill and is much too busy squeezing the last flavorful drop from this material to bother about imitating the manners of great men. And so he extracts from a game of hop skotch, a rendezvous between plumber and landlady,

(Continued on page 19)

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LONDON

New Development in London Art Thefts
Phillips Presents Columbine Cup to Victoria and Albert
Unusual Features in the Current Showing of the Royal Society of Portrait Painters
Reviews of London Exhibitions
The Death of William W. Sampson
Sickert Exhibits With the Society of British Artists
The Robinson Collection of Old Masters
Flower Paintings on View

By LOUISE GORDON-STABLES

A new development in art thefts recently took place in London when some Adam mantels and chimney-pieces were removed from a house being altered and re-decorated. The thieves, who must have had a good deal of professional knowledge, apparently dressed themselves as workmen and did a very neat job in the removal of heavy marble column jambs and panels. There have been other cases of the kind in London. The house in question was one inhabited for a time by the Adam Brothers themselves.

Mr. Edmund A. Phillips of New Bond Street, the specialist in antique silversmith's and goldsmith's work, has set his brother dealers an admirable example in the celebration of jubilees. In commemoration of his fiftieth birthday, Mr. Phillips has presented a silver "Columbine" cup to the Victoria and Albert Museum. The vessel is in the beautiful shape of the columbine blossom and is one of the pieces wrought as a diploma specimen in Nuremberg in the late XVth century, in accordance with the ruling of the Nuremberg Guild of Goldsmiths. The well known authority, Dr. Rosenberg, identified the cup as the work of Christopher Jamnitzer. An embossed decoration of emblematic figures, masks and cherubim appears on the cover as well as the body of the vessel, an unusual feature in a cup of this type. It will make a valuable addition to the Museum collection, which so far has possessed only one cup of this character, attributed to Martin Rehlein.

The current exhibition of the Royal Society of Portrait Painters at

the Grafton Galleries is enlivened by the inclusion of a portrait of Queen Victoria by the late Sir J. J. Shannon. The canvas is still in an unfinished state, since it was too realistic and unflinching a characterization to find favor with its august subject. Perhaps if Shannon had been allowed to finish the canvas, the painting might have lost some of the spontaneity which now lends it such conspicuous interest. In its unflinching search for verity, this painting is worthy of use as a frontispiece for the Lytton Strachey biography. It gives us the woman rather than the queen and, although one cannot visualize it in the Royal Picture Gallery, it far exceeds in aesthetic distinction the majority of modern portraits of this type. The canvas is said to have been discovered recently, hidden away in a house formerly tenanted by Shannon and now acquired by Sir William Orpen, the president of the Society.

Sir William's picture of a dentist and his patient is an original essay in portraiture. Two portraits by Howard Somerville serve to consolidate his already very distinguished position among portrait painters and to suggest him as a probable future recipient of academic honors. He is at his best with difficult and baffling sitters and achieves decorative studies, rich in strong characterization, from the most unlikely subjects.

When one is confronted with the work of an artist who is also a victim of dementia, it is difficult to judge of his output in terms of the normal and balanced mind and hand. At the St. George's Gallery there is at present a show of the art of Maurice Loutreuil

whose mental disorder tends to confuse aesthetic issues, even though it often gives an imaginative quality to his works. The artist's talent is obvious and would be more arresting were it controlled by an ordered mentality. As it is, many of Loutreuil's canvases, interesting as they are, give one something of the feeling received from a half hour spent with a mental case, endowed with a spark of erratic genius. Those who admire Van Gogh in his later phases will assuredly include Loutreuil in their collection.

The current showing of paintings, etchings and lithographs by Henrich Lund at the Leicester Galleries should help to dispel our current vagueness as to the pictorial outlook of Sweden. Lund's work, and especially his landscapes, reflects the spirit of the country. The heights and expanses of sky are treated unflinchingly; one feels in them the rarified atmosphere of the North. The same effects are gained in the etchings and a penetrating sense of individuality is displayed in some clever studies of prominent men.

The work of Lucien Pissarro, in another room, contrasts strongly with the Lund paintings. The French artist registers his impressions in rather subtler fashion, though perhaps with less force. This artist has a fine feeling for the spirit of place and it is illuminating to study his various methods of depicting atmospheric differences, illustrated in the current show by views of Toulon and of Hamersmith.

The Daumier lithographs at the Independent Gallery, Grafton Street, have the vital, personal touch charac-

teristic of this great commentator and satirist. In an age suspicious of the literary element in pictorial art, he remains nevertheless a magnificent designer, suggestive, stimulating, entertaining, yet often saddening. Understanding his Paris to perfection, he has left behind him thumb nail sketches that are destined to live and immortalize their period. The prints are uniformly of fine quality.

The death of William W. Sampson, a man held in much esteem throughout the art world, occurred quite suddenly and unexpectedly a few days ago. Mr. Sampson has had more influence upon the art market than most of those professionally interested in it probably realize. His astute appreciation of work, at the time insufficiently valued, has been responsible more than once for a sensational boom and more than one artist has had reason to be grateful to his sound judgment when the world at large showed itself unsympathetic.

An instance of this is the case of the late Ambrose McEvoy. At a time when the majority was inclined to regard this artist as something of a joke, Sampson realized his individual talent and gave him all the encouragement in his power. But perhaps it was in regard to Fantin-Latour that his most striking enterprise was shown. When he first became interested in the painter's flower pieces, Sampson was unable to sell them for as little as a hundred dollars—pictures that today command thousands in pounds sterling. Again, he was keenly interested in the water colors of Birket Foster, selling and reselling them so that the total passing through

his hands for this artist alone has been estimated by him to be in excess of £300,000. Copley Fielding was another of the water colorists whom he may be said to have fathered to his present eminence.

That the trade generally honored him for his independence of attitude and artistic perception, was indicated by the recent action of a number of London dealers in co-operating to present to him the portrait which McEvoy had painted of his wife.

Early in his career Sampson made a resolution to conduct his business on the basis of a ten per cent profit and it was seldom that he saw fit to depart from it. Probably no man in the art world has witnessed a greater number of his "pet" painters vindicate his trust in them by reaching notable heights in value.

Richard Sickert, who, in his Academy "Portrait of Sir Nigel Playfair as Tony Lumpkin," took the initial step in accustoming us to portraiture without features, has taken a further step in this direction. The delineation of facial character without these details is seen in his "Lazarus Breaks His Fast," in the exhibition of the Society of British Artists. In this picture the light so falls upon the face of the central figure as practically to obliterate its distinctive features. This treatment constitutes an interesting study in lighting and its verisimilitude justifies it. But whether, on the other hand, the ordinary sitter of the future is going to be satisfied with the same principles applied to portraiture proper, is quite another matter. I noted that when Sir Nigel was interviewed

(Continued on page 17)

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PORTRAIT OF MME. PLEVITZSKAIA By HARRIET BLACKSTONE
Purchased by the Brooklyn Museum from the recent exhibition
there of Miss Blackstone's paintings.

LONDON LETTER

(Continued from page 16)

in regard to his own presentation, he expressed himself on the subject in a tactfully non-committal manner.

Since Sickert became president of the Royal Academy, it appears to have been infused with a greater vitality.

Perhaps his interest in experimental art has a practical value.

The probability of the collection of old masters belonging to the late Sir Joseph Robinson coming into the market has been much discussed here. The countermanded sale of these paintings at Christie's a few years ago is one of the most curious occurrences that ever took place at the famous salesrooms. On that occasion

the owner, suddenly repenting on his decision to part with them, was obliged (it not being possible at that date to cancel the sale) to buy them all in, despite the high bids that were made by would-be purchasers. Though the event cost Sir Joseph a large sum in commissions, his family will have small cause to regret the affair if the paintings are again offered at auction, for during the interval they have appreciably increased in value.

There is a steady demand for good flower pictures and the supply of them in a variety of techniques and styles continues adequate. At the Fine Art Society's galleries there is some lively work in this genre, a good deal of it by women. The woman painter is as a rule unusually successful in such themes, especially when she avoids the pitfall of fussiness. Too many flower painters are unable to withstand the lure of adding a bud here, a leaf there, until the general arrangement is ruined by over-elaboration. But the level of excellence is very high here and an exhibition of this sort should serve to increase interest in these essentially decorative works.

Incidentally I may say that the five pound scheme fathered by Mr. Bernard Shaw in connection with a recent private showing of flower pieces, has come in for some severe condemnation at the hands of artists, who show convincingly that after the expenses of canvas, frame, paint, commission and studio costs have been defrayed, little over a guinea remains to reimburse the artist for his skill. Perhaps, on the whole, the outsider had best not meddle in a matter of which he can possess but theoretical knowledge, however brilliant he may be in his own field.

GALLERY NOTE

The Rosenbach Company of Philadelphia and New York announces the removal of its New York Book and Print Rooms from 273 Madison Avenue to 15 East 51st Street. The new premises were opened with a private view on November 25th.



KING ALFONSO XIII OF SPAIN By MARGARET FITZHUGH BROWNE
Loaned by the N. Y. Yacht Club for the current exhibition
at the Ainslie Galleries.

COLORED PRINTS IN DROUOT SALE

PARIS.—In Room 6, of the Hotel Drouot, on November 13th, Me. Motel continued the sale of the late Mlle. Landouzy's possessions, obtaining some good prices. Two colored engravings after Marin, "The Milk Woman" and

"The Woman Taking Coffee," attained 11,700fr.; a drawing touched up with water colors, "La Moisson," by Jongkind, 4,300fr.; a gouache of the XVIIIth century French school, "Atelage dans un Paysage vallonné," 2,500fr.; an oval sweetmeat box in varnished wood, lined with brown tortoiseshell, decorated with gold, with an oval miniature on the lid, partly of the XVIIIth century, 1,580fr.

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BERLIN

Interesting Exhibition at the Academy of Fine Arts French "Art of the Book" in German Show
Preparatory Work for German Architectural Show of 1931
German Graphic Art to Be Sent to America

By FLORA TURKEL-DEBI

The Academy of Fine Arts has arranged an exhibition happily lacking in academic stiffness. This is due both to the informality of the material—water colors, pastels, drawings and prints—and to the lively work of a comparatively large number of young artists, consisting largely of small works and sketches chronicling transient moods. Though many of these canvases look finished, the vigor and liveliness of the first inspiration has not been killed by over-elaboration.

The joint display of works by the Munich caricaturists—Heine, Gulbransson and Arnold—is also refreshing. Their shrewd and humorous chronicles of current topics and political events are full of caustic satire and pregnant characterization. They present a very amusing picture of society which, however, also reflects with uncompromising directness on the tragic aspects of the foibles and vanities of men. In a separate room have been

assembled some fifty pastels and drawings by the late Heinrich Zille, master-depictor of Berlin's East Side. His renditions are of such impressive verity that they transcend the merely illustrative and become poignant transcriptions of real life.

The German-French Society is the organizer of an exhibition which is devoted to the art of the book in France. This "Salon des Bibliophiles" is located in the galleries of the interior decorators, Flatow and Priemer, and is under the patronage of German and French bibliophiles. The French ambassador, M. de Margerie, who is among the sponsors of the showing, delivered the opening speech. The exhibition includes almost four hundred single items which eloquently illustrate the renaissance in the art of French book making during the last decade. Here are exquisite examples for the lover of books and for the collector, preciously bound and illustrated by modern artists. The taste and discrimination revealed in lettering, spacing and arrangement is very conspicuous and worthy of the French tradition in this field. German bibliophiles have evinced great interest in this showing and are planning an exhibition of artistic German books in Paris. Thus again art is proving an excellent means of contact between the nations.

The preparatory work for the German architectural exhibition to be held in Berlin in 1931 is in full swing. The general management is in the hands of Professor Poelzig and of Dr. Wagner, a fact which promises well for the success of the undertaking.

The various divisions of the exhibition will demonstrate the present standard of construction and engineering, of city and colony planning, of homes in city and country, of modern park development, of landscape architecture, etc. The grounds destined for the establishment are situated in the west of the city and the building of the necessary structures has already commenced. In this last decade German architecture has advanced with vigorous strides and has succeeded in giving a very marked and powerful expression to the "spirit of the era." Therefore the plan to make Germany's achievements in this line generally known and appreciated is excellent and is eagerly awaited by all those who feel the productive forces inherent in modern architecture.

The preparations for the circuit exhibition of German contemporary graphic art in America, mentioned in a previous report, have been terminated and the collection of prints has been sent to America. The material previously shown in Paris and Zurich has been amplified by a number of interesting items which considerably enhance the comprehensiveness of the collection. Thus German contemporary productions will for the first time be shown in America in an exhibition which adequately represents the importance of the graphic medium in German art of today. Upon the invitation of the organizer of the enterprise, Herr Gutbier of Dresden, the American ambassador in Berlin, Mr. Shurman, inspected the collection prior to its shipment to the States. He evinced great interest in the undertaking and its scope.

MADRID LETTER

Santiago Cathedral Sells Antique Velvets
Guatemalan Palace to Be Excavated
The Autumn Salon
More Roman Art Found at Tarragona

By E. TEROL

There has been much discussion here over the sale of the velvet hangings of Santiago Cathedral. And the excitement is justified by the magnitude of the transaction as these famous hangings of magnificent XVIIIth century crimson velvet, which on special days covered the walls of the cathedral, measure not less than 2,300 yards. A fierce controversy has been raging in the press, one side contending that the government ought to step in and prevent cathedrals from making such wholesale dispersals of antique property while the other claims that the Church is mistress in her own house and resents any suggestion of state interference. The Santiago Cathedral authorities state that these velvets were originally purchased by them for a purpose but are no longer essential and can therefore be disposed of as obsolete. The government is evidently of the same opinion for it has taken no steps to prevent the dispersal which has now been concluded after all regulations concerning the sale and export of antique works of art have been complied with. One thing,

however, is certain—this was the last large lot of antique velvets remaining in any cathedral.

The Minister of Education in Guatemala is organizing an archaeological expedition to carry on excavations in the palace of Beatriz de la Cueva, which was destroyed in 1541. The widow of the Spanish "conquistador," Alvarado, died in that palace, which, besides being considered a gem of Renaissance architecture, was reputed to contain great riches of artistic and historic value, of jewelry and gold coins and important manuscripts relating to the leading characters of that momentous period. The work of excavation is scheduled to begin next month.

The Autumn Salon, organized by the Society of Painters and Sculptors, is the first big event of the Madrid art season, and its importance is growing each year. The IXth Autumn Salon, just opened, is the best so far. Moreover, it is the only one that will be remembered as marking a decisive step forward. Both veteran and young artists have succeeded in giving proof of enthusiasm and progress. Even a gold medalist like Capuz, the youngest artist that ever was the recipient of Academic honors, has sent an important collection of his works which alone would justify the exhibition. Not alone Capuz, but other artists like Benedito, Ortiz Echague, Hermoso, Salaverria, Cristobal Ruiz, and Solana, to name only the most famous, are contributing to the unparalleled success of the showing. Some of them

(Continued on page 25)

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PARIS

EXHIBITIONS

(Continued from page 15)

or an inelegant "kick behind," a warmth of color and insouciance of line sought in vain by more earnest wielders of the brush. And for those who are "fed up" on the ship paintings that so often grace our galleries, Mr. Oldfield demonstrates that boats may be real personalities.

FREDERIC SOLDWEDEL Ferargil Galleries

Mr. Frederic Soldwedel is showing at the Ferargil Galleries until December 14th a group of colorful water colors done during a recent stay in Honolulu. Here sapphire blue sea, waving palms, the joys of surf riding and brilliant tropical effects of moonlight and sunrise afford material that is both unusual and vivid. In addition, Mr. Soldwedel has done several water colors of the Kilauea volcano in eruption, a valorous feat both physically and aesthetically.

The surf riding subjects, of which there are a considerable number, are light in touch and strongly decorative in color. Rich deep blues and purples make an effective curtain for the great fronds of palm trees which either singly or in rows are a favorite motif with the artist. In addition, two interesting water colors are devoted to the agility of native spear fishermen.

GRAND CENTRAL PRIZE AWARDED

The Grand Central Galleries announce that the Popular Vote Prize of \$500 offered in the Members' Prize Exhibition has been awarded to Hovsep Pushman for a still life. This prize was contributed by William V. Kelley of Chicago. The Pushman canvas was also awarded the Howard Heinz prize of \$500 for still life at the pre-view by the jury. It is entitled "When Evening Comes" and shows a seated figure of Buddha before which, in an iridescent glass bowl, are three drooping pink rose buds from which the petals have begun to drop.

UTRILLO CARTOON BRINGS 25,000 FR.

PARIS.—On November 12th, Me. Bellier, in Room 6 of the Hotel Drouot, in selling Mme. D's collection of modern paintings obtained 25,000fr. for a cartoon by Utrillo, "Manoir de Gabrielle d'Estrées," and 10,100fr. for "Les Fleurs Jaunes," by Soutine.

FURNITURE SOLD IN LONDON

LONDON. — The sale of furniture and works of art at Messrs. Puttick and Simpson's on November 8th produced £1,838. The highest price, 160 guineas (Harper), was paid for a set of six Chippendale mahogany chairs, the backs with shaped centers, pierced and interlaced; a Chippendale mahogany small winged bookcase, with glazed doors above—140 guineas (Rice and Christie); a Chippendale mahogany tray-top table with moulded border and carved tripod—105 guineas (W. Smith); and a Hepplewhite mahogany serpentine chest of four drawers, with inlaid borders and the top drawer fitted with writing slide mirror, etc., on shaped feet, 36 inches wide—72 guineas (Harper).

GEORGE II BOWL BRINGS £249

LONDON.—Sotheby's sold on November 7th old English silver, the property of Miss A. Tawke, Bulwood, Hockley, Essex; Mr. Joseph Reade, and others. The total amount realized was £2,534.

A rare Irish dredger, with plain cylinder body and pierced domed cover, moulded borders, and small scroll handle, attributed to Thomas Sutton, Dublin, circa 1735, weighing 2oz. 18dwt., was sold for 250s. per oz.—£36 5s. (W. S. Smith). A George II bowl, plain, on short moulded foot, by Richard Gurney and Thomas Cook,



COCONUT ISLAND, HONOLULU By FREDERIC SOLDWEDEL
Included in the exhibition at the Ferargil Galleries.

London, 1731, 20oz. 16dwt., at 240s. per oz., realized £249 12s. (Crichton); 11 early Georgian rat-tail dessert spoons and one other, weighing 14½ oz., at 225s. per oz.—£163 2s. 4d. (Comyns); an XVIIIth century plain tumbler cup, gilt-lined, Chester, 1oz. 19dwt., at 150s. per oz.—£14 12s. 6d. (W. S. Smith); and a Queen Anne mug, with radiating fluting round the base and borders of mouldings and a contemporary escutcheon of arms, London, 1706, 10oz. 9dwt., at 59s. per oz.—£30 16s. 6d. (W. S. Smith).

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Modern Art in Glass and Rugs Shown at Metropolitan Museum

By C. LOUISE AVERY

In the Bulletin of the Metropolitan Museum of Art

In any discussion of modern art which seeks to show its rise and development from the artistic achievements of the XIXth century, there almost invariably occur references to the international art exhibitions of the last seventy-five years, especially to the Great Exhibition held in London in 1851 and to those held in Paris in 1875, 1884, 1900, 1910 and 1925. These exhibitions are significant for several reasons. They epitomized the art impulses and tendencies of their periods, and were potent in moulding public taste and in establishing new styles.

The international exhibitions organized by The American Federation of Arts naturally do not compare in size or scope or in the extent of their influence with those just mentioned, but they serve a similar purpose. By reaching thousands of Americans through their display in seven or eight of the most important museums in this country, they will have tremendous appeal. Of this series, the second, illustrating modern rugs and glassware, is now on view in Gallery D 6 of the Metropolitan Museum of Art, where it will be shown through December 1st. Each of the Federation's exhibitions is planned to indicate current tendencies and achievements

in a particular field of craftsmanship; to present whatever is newest so that it may, if it prove sound and desirable, be well supported by public demand; and to stimulate and encourage designers and manufacturers by giving them better perspective. It is now rather generally conceded that the International Exposition held in Paris in 1925 marked the close of one period and the beginning of a new, and that quite different trends in design have appeared in the succeeding four years. In recognition of these developments, the Federation has wisely tried to show, as far as possible, work expressive of the new tendencies.

Since the industrial revolution of the early XIXth century, there have been many people who have inveighed against the machine and many who, on the other hand, have submitted to it entirely. Neither attitude is rational. Most of us must depend upon machine-made things. We acknowledge the mechanical ingenuity and proficiency of our age. If most machine products at present are uninspired, at least we find in the work of the best designers genuine merit which should give us hope. The solution of our present difficulties seems to lie in making manufacturers appreciate the necessity of employing artists of ability and in encouraging artists to create designs adapted to machine production. The Federation's exhibitions will promote these movements by illustrating work done under widely different conditions and by demonstrating how individual artists or manufacturers have solved their particular problems.

The comparisons thus offered should prove extremely helpful. For instance, it is interesting to contrast prevailing trends in French and German craftsmanship and to discover the services performed by each. Despite unfavorable conditions, France has continued to support artists who, working individually, produce pieces of unique character. There are many of these artists, like Décorchemont and Marinot, who though they can never serve a large public, nevertheless fashion pieces of first rank, such as collectors will treasure highly, and who undoubtedly exert tremendous influence upon less creative artists. It is this quality in the French temperament which has always made France an originator and arbiter of styles. In Germany, poverty has strengthened the natural tendency to be intensely practical and to stress simplicity and utility. Consequently here we find a great demand for things of good design, extremely simple in form and decoration, which can be produced in factories in large quantity and sold at small cost. The Federation's present exhibition of modern rugs and glassware illustrates both these extremes and also many intermediate variations.

Before examining the rugs in the exhibition, it is worth while to look back at what has preceded them. Rugs have been about the last detail in interior decoration to conform to the modern trend. The explanation for this conservatism lies not alone in the fact that since rugs, particularly those made by machine, are expensive to produce, the manufacturer is loath to issue new designs unless he is assured of their marketability. The reason is rather that Oriental carpets had for centuries been imported into Europe in such quantities that they curbed the energy and ingenuity of the European craftsman and at the same time became themselves so definitely a convention that they were

considered right in almost any interior.

Rugs of European make have shown an unfortunate tendency toward pictorial realism; the carpets made at the Savonnerie factory in France are a notable instance. A rug is intended to lie on the floor. It should not attempt too realistic a rendering of natural forms nor should its motives appear to stand out in relief. Instead it should be executed in broad masses of color with its elements sufficiently conventionalized to stay in their place and be decorative, not naturalistic. This result is often facilitated by the use of a border of more or less architectural character.

Side by side with carpets which followed the Savonnerie tradition there were made in Europe in the last third of the XIXth century many others inspired by Oriental models. Through this imitation there arose an interest in the Oriental knotted pile technique, in simple conventionalized patterns, and in the use of a few strong pure colors which rely upon the variations of tone resultant from the use of vegetable dyes to provide charming nuances. If at first the European designer tended to employ violent color contrasts, at least he broke away from the earlier traditions of too subdued coloring and of naturalistic composition.

At length when the modern movement had become fully established, it became obvious that rugs must follow the prevailing tendencies and harmonize with other elements in the ensemble. The French have always had a love for floral subjects and have striven to adapt these to the modern mode by making them severely stylized. Other designers prefer geometric patterns while still others turn for inspiration to the rugs of North Africa with their rather somber hues and simple motives. Da Silva Bruhns is an outstanding exponent of this school and demonstrates how well this primitive art can be adapted to pro-

duce new and very modern effects. There still remain of course many artists who prefer freer and more fanciful renderings but there is even in their work a certain formality and impersonal quality.

The independent artist can afford to break away from tradition, create striking innovations, and thus set the styles which others less daring or ingenious can follow or adapt for general use. Many of the independent artists employ the knotted pile technique, the delicate variations of color tone lending much charm to the finished carpet. In the machine-made rug such refinement and subtlety are impossible. Because the large machine rug is expensive to produce, yet must be sold at a reasonable figure, the manufacturer must be fairly conservative and cautious, while the limitations of the machine impose a further restraint. By showing in this exhibition rugs designed and executed by independent artists, and also rugs of modern design produced in quantity, the Federation will give the public an opportunity to become acquainted with the many phases of the new styles and will convince manufacturers that rugs of modern pattern are increasingly in demand.

Among the rugs shown in the exhibition, there is a pleasant variety of fanciful and geometric, hand-woven and machine-made. Of French designers we have already mentioned Da Silva Bruhns whose three rugs contributed to the exhibition show the influence of North African carpets in their subdued color scheme and simple patterns. At the other extreme are the fantastic designs of Renée Kinsbourg. Intermediate between these two types are such rugs as those by Galland and Evelyn Wyld.

The English have remained the most conservative nation in their attitude toward modern architecture and the tendency thus far has been to redecorate old interiors in modern taste

(Continued on page 21)

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Metropolitan Shows Modern Glass and Rugs

(Continued from page 20)

rather than to create entirely new buildings. Often this is accomplished largely by painting modernistic decoration in the free spaces of a room. This tendency finds a reflection in the English rugs. In those by Marion V. Dorn there is a formal rendering of floral forms executed in happy combinations of color. Curtis Moffat composes natural forms into a distinctly modern pattern. The use of severe geometric figures, of superposed masses of color, is well illustrated in two rugs by Edward McKnight Kauffer and in another designed by Chermayeff. Allan Walton offers rugs which with their active patterns and coloring would be most effective in the intimate setting of a small house without too much other decoration.

Rug weaving in Sweden has been one of the most popular handicrafts, followed for generations, especially in rural districts. Many of the native weavers have now been brought together into handicraft societies so that their work is intelligently directed and assured a market. In these more or less isolated communities, where hand weaving is a traditional art, this system seems to be preferable to machine production. Similar conditions exist in other continental countries. In Sweden there is a pronounced tendency to employ the old traditional patterns, but many of the designers are turning to simple geometric schemes which gain much of their charm from their harmonious and warm colorings. Notable examples are the carpets by Elsa Gullberg, Johanna Brunsson's Vävskola, Märta Maas-Fjetterström, and the Nordiska Kompaniet of Stockholm.

Germany is able to make a most interesting showing of modern rugs, many of which, such as those by Alen Müller and Wilhelm Poetter, are hand woven. These have unusual and distinctly modern designs and pleasing coloring. Many of the German rugs, however, are machine made. Their patterns and coloring, if not quite so distinctive as the others, are still definitely modern and their production in quantity proves that in Germany there is extensive demand for inexpensive rugs of this sort.

American rug manufacturers as a group lack assurance and need to be impressed with the necessity of using designs adapted to modern interiors and of employing good creative artists. The rugs in the exhibition show that some manufacturers are gaining confidence and are started in the right direction. Among the more successful may be mentioned those designed by Henry Varnum Poor, and those by Henrietta Reiss and Ruth Reeves, some of them executed by the Biele-Hartford Carpet Company, some for W. and J. Sloane.

Modern glass has generally received more publicity than have modern rugs, so that we can afford to give it less detailed consideration here. In the preceding *Bulletin* we spoke of its renaissance in the last third of the XIXth century through the work of such men as Emile Gallé in France and Louis C. Tiffany in America. These men and their successors have taken a deep interest in the technical side of glass making, done extensive research, and evolved many varieties of glass and new decorative treatments. From 1866 on, Salviati at Murano did much to revive a knowledge of the old Venetian processes. Thanks to the labors of all these experimenters, we find today a wide variety in the substance and in the decoration of glass.

The exhibits are so numerous that only a small part can be discussed in detail. Of the Austrian, those which have special appeal are the handsome

engraved crystal beaker designed by Jaroslav Horejc and issued by J. and L. Lobmeyr, the vase painted in black and red, designed and executed by Ena Rottenberg, and the fruit basin designed by Marianne Rath, which has most charming texture and quality.

Baccarat in France has long been famous for its delicate crystal glass, a reputation which it still maintains, as some graceful decanters and glasses in the exhibition show. Other excellent table glass comes from Marcel Goupy, Jean Luce, and René Lalique. Hyalix offers a diverting table decoration representing polar bears and walruses amid ice floes. Highly original pieces come from the hands of Décorchemont, Marinot, and Navarre. Lalique and Juliette Talbot prove that jewelry of brilliant color or of subtle appeal may be produced in glass. The influence of contemporary architecture appears on the one hand in a large roundel by Jacques Gruber and on the other in the scent bottles of rectangular form and geometric decoration by Gaston Louis Vuitton and Paul Beau.

Outstanding among the German glass is the work of Wilhelm von Eiff and of Richard Süßmuth. The former has a massive, almost architectural quality, emphasized by deep channeling, while the latter achieves highly original and striking effects by a few simple incised lines. These two artists produce more or less unique pieces, an exception to the general trend in Germany today. Most of the pieces are factory products, simple, practical, and inexpensive. Pleasing work in mosaic is contributed by Puhl and Wagner.

The small group from Holland shows almost no decoration but is of excellent quality and form. So, too, is much of the English glass, especially that by James Powell and Sons and Gordon Russell. An interesting development is the group of architectural panels by Walter Gilbert moulded in glass of an unusually tenuous nature.

Among the most delightful things in the exhibition are the animals from the Barovier and the musicians from the Cappellin workshops in Murano. Elsewhere among the Italian glass we find excellent pieces which carry on the tradition of the old Venetian factories. Many of these pieces were designed by Napoleone Martinuzzi and executed by Venini.

Most of the Swedish glass is factory made and reflects great credit upon its designers and those responsible for its technical merits. A set of banquet table pieces by Simon Gate illustrates the more highly decorative wares but most of the pieces show how the genius of Gate, Edvard Hald, and other designers can give distinction to simple and relatively inexpensive useful wares.

In the American section the more notable exhibits are those from the Corning factory. These give evidence that the American manufacturer is endeavoring to combine with his splendid equipment and technical skill the inspired cooperation of the artist.

£400 FOR PAIR OF HAVELL PRINTS

LONDON.—Until Mr. Dan Farr, of Philadelphia, gave as much as 2,000 guineas last year for a rural scene of a lady relieving the distress of a cottager, by William Redmore Bigg, R.A. (1753-1828), this painter was one whose engravings fetched more than the original pictures, writes A. C. R. Carter in *The Daily Telegraph* of London.

This fact was brought to mind at Sotheby's on November 12th when a pair of colored engravings after Bigg's lively pictures of "The Roms" and "The Truants" brought £330 (F. Sabin). Bigg was one of those popular and industrious XVIIIth century artists who worked expressly for the engraver, and the colored prints made of his works found a ready sale in his day.

In after years these prints grew rare, as their owners began to think 'le of their trite themes and destroyed them. Then came the collector's chance, and prices rose accordingly. Thus, in 1920, one saw a pair of colored prints after Bigg's "Dulce Domum" and "Black Monday," depicting the schoolboy's joy at breaking-up and his sadness on returning to school, realize 560 guineas—a sum then much in advance of any paid at auction for one of Bigg's paintings.

Any colored engravings illustrating incidents in American history continue to appeal to a large section of collectors. Several such appeared on November 12th, and the pair showing the attack and storming of Fort Oswego in 1814, by R. Havell, after Lieutenant J. Hewett's drawings of the scene, brought £400 (Parker). This affair occurred on May 6, 1814, when Sir James Yeo, with a superior force of British and Canadian troops, captured the fort from the Americans, but soon afterwards withdrew.

The fight, too, between H.M. Frigate *Java* and the American *Constitution*, 1812, also revives patriotic zeal, and the four colored engravings by R. and J. Havell after N. Pocock's pictures, realized £310 (F. Sabin), who gave £270 for the set of five by L. Haghe after J. C. Schetky, depicting the affair between *Shannon* and the American frigate *Chesapeake*.

FURNISHINGS IN LONDON SALE

LONDON.—In the recent sale of the contents of Park House, St. John's Wood Park, N. W., by Messrs. Alfred Savill and Sons, an XVIIIth century English pine-wood mantelpiece, removed from a Strand mansion about seventy years ago, made £105; fourteen lots of Medieval and Renaissance oak carvings brought a total of £389; and a pair of Queen Anne walnut torchères, £145.

GIORGIONE BRINGS 1,550 GUINEAS

LONDON.—Messrs. Robinson, Fisher, and Harding's sale of pictures at Wills's Rooms on November 7th, produced about £3,000. The lots included:—J. Bassano, a portrait of an old man in black dress and white collar, seated at a table—115 guineas (Crome); Jacopo Robusti, a portrait of a nobleman, in fur-trimmed black dress, with landscape background, 46in. by 33in.—80 guineas (Hooper). A portrait, attributed to Giorgione, of Gaston de Foix, Duc de Nemours, was sold for 1,550 guineas.

OLD FURNITURE IN DORCHESTER SALE

LONDON.—At the sale of property salvaged from Lulworth Castle fire, at Dorchester on November 6th, the principal prices were £100 for a carved gilt six-fold screen, with panels; £80 for an Italian cabinet; £60 for an antique walnut tallboy chest of drawers; £45 for a Queen Anne bureau; £57 for an oak Gothic chest; and £41 for an Empire clock. All the articles sold were the personal property of Mr. H. J. Weld, and the auctioneers were Messrs. H. Gould and Company, Finsbury.

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COMING AUCTION SALES

PLAZA ART ROOMS

**O'HANA AND
DE CORDOVA ANTIQUE
FURNITURE, ETC.**
Exhibition, December 1
Sale, December 6, 7

There will be sold at the Plaza Art Galleries, on Friday and Saturday afternoons, December 6th and 7th, at 2:30 each day, a notable collection of French and Spanish furniture and other antiques, the property of O'Hana and de Cordova, Inc., comprising many rare pieces gathered from private homes in the South of France and in Spain.

Among the most interesting Spanish pieces are a number of *varguenos* and of special importance, too, is a Spanish walnut XVIIIth century table with two beautifully carved Gothic drawers, turned legs and stretcher which comes direct from a private collection in the north of Spain.

Another piece of especial interest is a Spanish settee of the XVIIIth century painted in old blue and dull gold, on the back of which is carved the Papal coat of arms, which was for years in the sacristy of the Cathedral of Burgos and came directly into the possession of O'Hana and de Cordova from the previous owner.

Also commanding attention is a piece of unusual charm—a red lacquered XVIIIth century Spanish cabinet with its applied motives in the Chinese manner, which is from the collection of Count de La Vinaza, son of the Spanish Ambassador to the Vatican. The interior, with its small oval mirrors and arched niches, shows definitely the Moorish influence. The inner panels of the doors are charmingly decorated with landscapes.

Among the French furniture, a set of Louis XV arm chairs covered in red brocade and another set of Louis XVI arm and side chairs in yellow striped silk also from the collection of Count de La Vinaza, are fine and representative pieces in the sale. The collection also comprises Spanish *fralleros*, tables, stools, *Alpujarra* rugs, coppers, and many beautiful fabrics.

The exhibition opens on Sunday, December 1st, from 2 until 5 p.m. and continues from 9 a.m. to 6 p.m. daily through Thursday, December 5th.

LEPKE'S, BERLIN

**VAN BORN GERMAN
PORCELAINS**
Sale, December 4

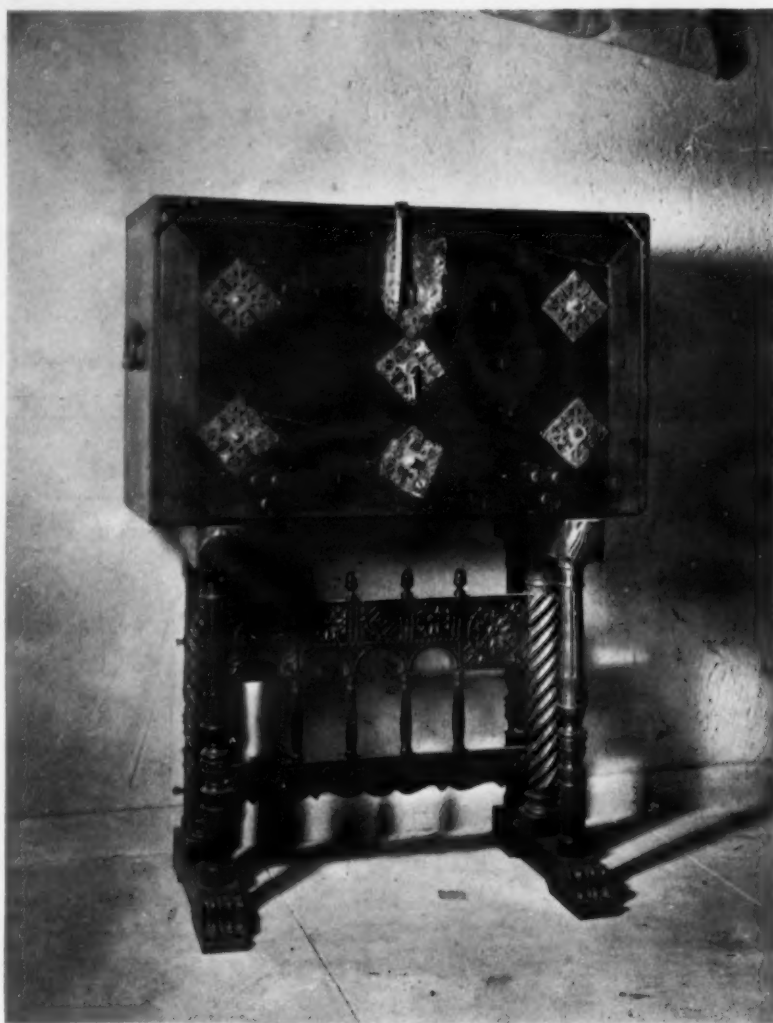
An unusual opportunity will be afforded collectors of Meissen porcelain at the Baron von Born sale at Lepke's on December 4th. This aggregation has long been notable for its unusually large group of pieces of the early period. There are numerous fine examples made under Bottger, early works made under the superintendence of Horold, some charming and rare *Chinoiserie* subjects. The charming Meissen figures also find excellent representation in the collection. There are notable groups and statuettes by Kandler and his circle, numerous animal subjects and delightful porcelain versions of objects of daily use.

The much sought after single color specimens are also found in a great variety of glazes. The rare marks, in which Baron von Born delighted, are found on piece after piece in this unusual aggregation. The examples coming from other manufactories than the Meissen are few, but of distinguished quality. Specimens from Vienna and Furstenberg are outstanding.

SOTHEBY'S, LONDON

**POWELL CHOLMONDELY
ET AL ILLUMINATED MSS
AND EARLY BOOKS**
Sale, December 16-20

Fine illuminated and other manuscripts, early classical texts, valuable printed books, autograph letters and historical documents make up a sale of over one thousand items at Sotheby's on December 16th to 20th. The consignors of the sale include the late Sir F. S. Powell, the Marquess of Chol-



XVIIth CENTURY WALNUT VARGUENO

*From the collection of O'Hana and de
Cordova, Inc., to be sold at the Plaza
Art Galleries Dec. 6 and 7.*

mondeley, the Earl of Ferrers, the Hon. George Monkton-Arundell and others. The early illuminated manuscripts constitute a series of especial interest to readers of THE ART NEWS. Among these are a very finely decorated French XVth century book of hours, with twenty-five full page miniatures, including an unusual set of twelve depicting the occupations of the month; a northern French example, also of the XVth century, containing twenty-seven very finely painted large miniatures in arched compartments; and a late XVth century manuscript with fourteen large paintings which are finely executed examples of the miniaturist's art.

Notable among the psalters is a South Italian example of the XIVth century, with seven remarkable historiated miniatures painted in warm shades of red, blue and pale mauve. A XVth century breviary, also Italian, has six miniatures of saints and fifty beautifully executed initials, while a French XVth century Book of Hours, which is a very handsome example of its class, has an unusual number of naturalistic bird and flower paintings, as well as eighteen large miniatures of charming quality.

Other interesting items in the sale, which is too large to review in detail, include a superb French manuscript of Boccaccio, *Des Cases Nobles Hommes et Femmes*; some fine Caesar, Cicero, Sallust and Terrence manuscripts; and an extremely important Xth century codex of Tacitus' *Agricola*. In the more modern field there are presentation copies of Carlyle, Conrad, Dickens, W. H. Hudson, Kipling, Charles Lamb, Landor, Scott, Oscar Wilde, etc. Among the Americana, travel books, tracts, etc., are works on geography, law and the art of war, sporting books, etc.

The autograph letters include specimens of Beethoven, Lord Byron, Dickens, Napoleon, Swift, Swinburne, Thackeray, George Washington and John Wilkes. Among the rare English first editions is a 1766 *Vicar of Wakefield* and an extremely fine copy of Audubon's *Birds*, 1827-38. There are also collections of the manuscripts and published writings of Charles Reade and of Wilkie Collins.

**ORIENTAL MSS AND MINI-
ATURES**
Sale, December 12, 13

A series of very important Indian drawings by the court painters of the great Mughal emperors, are the feature of an interesting sale of Oriental manuscripts and miniatures to be held at Sotheby's on December 12th and

13th. These originally constituted parts of an album apparently made for the renowned Mughal emperor, Shah Jahan, in which were four leaves of illuminated Persian manuscripts setting forth that the best artists and scribes of the day had been commissioned for the work. The artists were nearly all court painters of the reigns of Akbar, Jehangir and Shah Jahan, as recorded by Dr. Martin.

Among the most interesting of this most unusual series are an equestrian portrait of Shah Jahan by Banak; two representations of Jehangir by Murad Zadah and a depiction of the Emperor Akbar by Goverdhan. A portrait of Shah Tahmasp as an old man by Farrukh Beg is even more interesting in the charming landscape motives than as a characterization. Other fine specimens include an exquisite ink drawing of two lovers, given to Riza Abbasi, an unusual Indo-Persian miniature of Churrus-eaters, the brilliant equestrian portrait of an unidentified noble, the delicately rendered portrait of a prince, also Indian, and the depiction of Azam Shah, the third son of Emperor Almagir on horseback.

An early XVIIth century Persian manuscript, dated 1607 A.D., has an unusually fine binding inlaid in colors and with gold tooled morocco double borders. The scribe of this manuscript was considered one of the most famous calligraphists of his day. Another XVIIth century manuscript, the history of the reign of Shah Jahan Namah, the Mughal emperor of India, has twenty miniatures of the Delhi school and finely decorated floral borders. Also included in the sale are an unusual series of Turkish, Hebrew, Arabic, Ethiopic, Buddhist and Armenian manuscripts.

HOTEL DROUOT

**DORMEUIL FURNITURE
AND OBJECTS OF ART**
Sale, December 5-7

Some interesting tapestries, porcelains and examples of French XVIIIth century furniture are included in the three-session sale of the collection of (Continued on page 23)

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COMING AUCTION SALES

(Continued from page 22)

Auguste Dormeuil, to be dispersed at the Hotel Drouot from December 5th to 7th. The group of Flemish and Aubusson tapestries will doubtlessly arouse the most spirited bidding of anything in the sale. Chief among these is a Flemish XVIIth century weave in wool and silk, interwoven with gold and silver threads, and representing the "Pleasures of the Country, or the Month of April," after the cartoon of Van Orley. The richness of the costumes, the quantity of gold and silver threads, the coloring and the fineness of the weave make this an exceptional piece. Other tapestries of good quality include a Flemish XVIIth century weave with representation of a battle, a set of eight charming XVIIIth century verdure panels and two Louis XV Aubussons, the one after Huet, the other after Oudry.

A series of delightful needlework panels of the XVth and XVIIIth centuries are another of the most attractive features of the sale. Among these a rectangular petit point panel with personages in the costume of the Henri III period, two long XVIth century panels with scenes from the life of David and a table cover of the same period with scenes from the Old Testament, are the finest.

In the group of French furniture are to be found attractive examples of various styles and periods. There is a massive oak armoire of the Regence epoch, a rich marquetry bureau of the Louis XV period, probably the work of Latz, a large and richly carved XVIIIth century baldaquin bed, as well as a group of Louis XIII chairs, some graceful Louis XVI tables, a Louis XV commode with the stamp of Roussel, and a few Dutch and Italian Renaissance examples.

Among the ceramics there are to be found some good XVth century Hispano-Moresque specimens, as well as collectors' examples of Rhodian ware, Delft, antique Italian, Strassburg and Rouen ware. There are also some Chien Lung and Kang Hsi vases, as well as a small group of Japanese ceramics. Most interesting among the objects of art are a group of Limoges enamels of the XVth and XVIIIth centuries. There are also XVIIIth and XVIIIth century carvings in ivory, Regence and Empire boxes, antique reliquaries, etc.

Among the bronzes and clocks are a number of signed pieces. Included among these are a Louis XIV specimen by Clauzier, another of the same period by Besancon, a Regence time-piece by Feuillet l'ainé, a Louis XV example signed by Ragot, and a Louis XIV specimen by Duchesne.

The objects of art include small XVIth century carved figures and mirrors of the Regence, Louis XIII, Louis XV and Louis XVI periods.

GEORGES PETIT CHATEAU DE COURTAN- VAUX COLLECTION Sale, December 9, 10

The most important feature of the sale of the contents of the Chateau de Courtanvaux, to be sold at the Galerie Georges Petit on December 9th and 10th by the order of Countess Odon de Montesquiou Fezensac, is the large group of French XVIIIth century furniture, which includes an unusual number of signed pieces by well known ebenistes of the period. Also included in the sale are paintings, porcelains, a few tapestries and a series of XVIIIth century clocks and bronzes.

Among the furniture notable Louis XVIth items include a pair of canapes by Jacob, several bergeres and armchairs, bearing the stamp of Lelarge, six mahogany chairs signed H. Jacob, prie-dieus and chairs by Nicolas Simon Courtois and Chevigny, an unusual set of twenty-four chairs by Lechartier, a large armchair bearing the stamp of A. N. Delaporte and four fauteuils in natural carved wood by Gautron. There is also a salon suite by Denis Jullienne covered in Aubusson. Important Louis XV pieces are a notable set of six side chairs and armchairs by G. Jacob, a bergere with the stamp of I. Auvise and a pair of fauteuils upholstered in needlework, the frames signed by G. Jacob. Other pieces covered in tapestry are several bergeres by Mayeux, in antique Aubusson verdure weave, and a number of Louis XIV, Louis XV and Louis XVI screens covered in gros and petit point embroidery of the period.

Another interesting group of furniture includes collectors' specimens in marquetry and lacquer. The following should be mentioned: a poudreuse bearing the stamp of Leleu; a handsome secretary by Jean Francois Dubut, the front panel richly decorated with a Chinese landscape in lacquer; a bonheur du jour inlaid with subjects from La Fontaine, attributed to Charles Topino of the Louis XV period; and another bureau of the same type signed by Lacroix, Louis XVI period.

Most interesting among the tapestries is a fine Regence Aubusson, probably after a cartoon by Vernansal and most delightful in its capricious dix-huitieme interpretation of Chinese motives. A pair of curtains, with a floral pattern on a cream colored ground are of the Louis XVI period.

The group of French clocks numbers important signed specimens. A Louis XIV clock by Gailliard of Paris is especially notable as are also some time pieces of the Louis XVth period, including a barometer of remarkably fine workmanship, a clock in black marble and bronze signed by Roques and an important specimen by Charles du Tertre of Paris. A pair of handsome three-light candelabra, with two figures of cupids in bronze, date from the Louis XVI epoch.



PAINTED SPANISH SETTEE, XVIIIth CENTURY
From the collection of O'Hana and de Cordova, Inc.,
to be sold at the Plaza Art Galleries Dec. 6 and 7.

NEW YORK AUCTION CALENDAR

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.
30 East 57th Street
November 30—French, Italian and Flemish tapestries from the V. and L. Benguiat collection.
December 2, 3, 4—Collection of the late John C. Williams, Part III, Stamps.
December 4, 5, 6—Etchings and Naval relics from the estate of Max Williams.
December 5, 6—Fiske, et al, book collection and the A. F. de Forest art reference library.

December 4, 5, 6, 7—Oriental art, the property of Yamanaka of London.
FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue
November 27, 29, 30—Household furniture and furnishings.

PLAZA ART GALLERIES
9-13 East 59th Street
November 29, 30—Antique tapestries and textiles, a collection formed by the late Joseph Souhami of London and New York.

December 5, 6, 7—Collection of antique furniture and objects of art belonging to O'Hana and de Cordova.

SILO GALLERIES
40 East 45th Street
December 5, 6—A European collection of oil paintings, drawings and water colors by old and modern artists.
December 7—Books from miscellaneous sources.

RAINS GALLERIES
3 East 53rd Street
December 4, 5, 6, 7—Part II of the Ogden Goelet estate with additions of old English and French furniture.

FOREIGN AUCTION CALENDAR

BERLIN
Rudolph Lepke
December 4, 5—The porcelain collection of Baron von Born of Budapest.

PARIS
Hotel Drouot
December 5-7—The art collection of Auguste Dormeuil.

Galerie Georges Petit
December 9, 10—Furniture, paintings and objects of art from Chateau de Courtanvaux.

Bellier-Bernheim-Bignon
December 12—Modern paintings.

MILAN
Hoepfl Galleries
December 3, 4—Rare manuscripts and incunabulae.

LONDON
Sotheby
December 12, 13—Valuable Oriental manuscripts and miniatures.
December 16-20—Fine illuminated and other manuscripts, early classical texts, valuable printed books, autographs letters and historical documents from the Powell, Cholmondeley and other collections.

The most intimate of all mirrors, which might have reflected the beauty of Josephine, sits tidily today at Mal Maison, and oddly enough, it and the demure powdering table of which it is a part, are astoundingly modern. To such things, hallowed by time and association, The Sun devotes especial attention every Saturday in the Antiques and Interior Decorations section—a fascinating unit in which those who sell decorative things may quite easily become acquainted with those who buy them.

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REPORTS OF AUCTION SALES

XV-XVIII CENTURY EUROPEAN FURNITURE

American Art Association-Anderson Galleries, Inc.—XVth to XVIIIth century European furniture, tapestries, paintings, Chinese porcelains and oriental rugs, the property of various owners and estates, were sold on November 22nd and 23rd. The grand total for the sale was \$148,760.00. Important items and their purchasers follow:

- 60—Four pieces antique and mulberry-red silk velvet, comprising two fringed valances and two smaller pieces; Mayorkas Brothers.....\$340
173—Embroidered velvet and carved walnut armchair, Florentine, XVIIIth century; Mayorkas Brothers.....\$730
189—Pair bronze seven-light torches, Venetian Renaissance style; Plaza Curiosity Shop.....\$280
194—Fleeting tapestry, late XVIIIth century, 6 feet 10 inches x 7 feet 1 inch; T. Short.....\$400
195—Flemish chandelier animal tapestry, late XVIIth century, 6 feet 8 inches x 5 feet 10 inches; T. Short.....\$850
196—Flemish tapestry "Saul and the Witch of Endor," circa 1600, 7 feet 6 inches x 6 feet 6 inches; A. J. Seligsberg.....\$800
197—Flemish tapestry, "Agamemnon and Cassandra," XVIIIth century, 8 feet x 6 feet 3 inches; Mrs. H. McWilliams.....\$725
198—Brussels tapestry, XVIIIth century, "Andromache Learning of the Death of Hector," 9 feet 8 inches x 8 feet; T. Short.....\$500
200—Flemish Renaissance tapestry, "Visit of the Youthful Aeneas to Carthage," circa 1600, 9 feet 9 inches x 14 feet 3 inches; Di Salvo Brothers.....\$750
201—Flemish verdure tapestry, 9 feet square; H. E. Russell, Jr., agent.....\$650
203—Flemish tapestry panel, XVIIIth century, 8 feet 3 inches x 3 feet 3 inches; W. Castles.....\$500
415—Pair laque and carved bergères, Louis XVI period, styles of Jacob Freres; W. J. John.....\$1,050

- 422—Brussels Renaissance hunting tapestry, XVIIIth century, 10 feet 10 inches x 15 feet; V. and L. Benguiat.....\$5,000
423—Brussels Renaissance tapestry, XVIIIth century, 11 feet 4 inches x 8 feet 5 inches; V. and L. Benguiat.....\$4,000
424—Brussels Renaissance hunting tapestry, XVIIIth century, 11 feet 3 inches x 6 feet 6 inches; V. and L. Benguiat.....\$4,000
425—Royal Paris tapestry, "Winter," XVIIIth century, 12 feet 5 inches x 19 feet 9 inches, formerly in the collection of S. M. Louis Philippe; P. W. French and Company.....\$25,600
426—Royal Paris tapestry, "Autumn," XVIIIth century, 12 feet 4 inches x 19 feet 10 inches, formerly in the collection of S. M. Louis Philippe; A. H. McLanahan.....\$25,200
427—Royal Paris tapestry, "Summer," XVIIIth century, 12 feet 3 inches x 15 feet 2 inches, formerly in the collection of S. M. Louis Philippe; V. and L. Benguiat.....\$14,000
428—Tournai Gothic armorial tapestry, XVth century, 9 feet 9 inches x 10 feet 5 inches; V. and L. Benguiat.....\$5,200
429—Tournai Gothic armorial tapestry, XVth century, 10 feet x 11 feet 4 inches (No. 428 and No. 429 form a pair); V. and L. Benguiat.....\$5,800
431—Flemish Renaissance garden tapestry, circa 1600, 8 feet 6 inches x 11 feet; H. G. Lloyd.....\$1,200
433—English Renaissance chandelier tapestry, XVIIIth century, 7 feet 3 inches x 9 feet; Demotte, Inc.....\$1,050
434—Oudenaarde verdure tapestry, XVIIIth century, 9 feet x 12 feet 5 inches; H. G. Lloyd.....\$1,000
437—Carved Italian walnut cassone, Renaissance style; J. J. Campbell.....\$2,600
444—Complete laque and carved paneling for a room of the Louis XVI period, French, XVIIIth century; L. Alavoine and Company.....\$3,300

FURNITURE AND DECORATIONS

American Art Association-Anderson Galleries, Inc.—American and English furniture and decorations from various private collections and other sources were sold on November 19th, 20th and 21st. The grand total for the sale was \$49,208. Important items and their purchasers follow:

- 97—Maple chest on frame, Queen Anne style; T. S. Dignan.....\$205
141—Base of a Chippendale carved curly maple highboy, New Jersey, circa 1765; W. F. Laporte.....\$200
181—Pair of Chippendale carved mahogany side chairs; Mrs. S. Pierrpont.....\$360
299—"Portrait of a Gentleman," XVIIIth century English school, 29½ x 25 inches; canvas; Metropolitan Galleries.....\$240
324—Set of eleven late Sheraton rosewood chairs, English, circa 1820; Mrs. L. H. Taylor.....\$275
352a—Pair of Adam mahogany knife urns, English, XVIIIth century; L. J. Marion, agent.....\$380
371—Set of three Hepplewhite carved maple and beechwood side chairs, American, circa 1790; Chester Dale.....\$450
388—Bonnet top maple highboy of New England type, American, XVIIIth century; E. W. Hill.....\$400
390—Mahogany secretary-bookcase, English, XVIIIth century; H. Glazier.....\$425
391—Floral hooked carpet, 5 feet 9 inches x 3 feet; L. J. Marion, agent.....\$1,000
392—Remington, Frederic. Bronze equestrian group, "The Broncho Buster," Clapp and Graham.....\$800
563—Hepplewhite parcel-gilted and inlaid mahogany wall mirror, American, circa 1780-90; Morris Berry.....\$875
568—Sheraton inlaid mahogany small secretary, Salem, Massachusetts, circa 1790-1800; A. E. Wirt.....\$1,000
570—Carved mahogany tripod table, attributed to McIntire, Salem, Massachusetts, 1780-90; Thomas Curran.....\$1,050
575—Carved and inlaid cherry chest on chest, Connecticut, circa 1780; Chester Dale.....\$900
576—Set of eight Chippendale mahogany chairs with claw-and-ball feet, New England, circa 1760-70; Morris Berry.....\$2,800
581—Decorated mahogany grandmother clock, Aaron Willard, Boston, Massachusetts, circa 1800-30; J. S. Phipps.....\$900
586—Mahogany serpentine-front chest of drawers with claw-and-ball feet, New England, circa 1770; H. E. Russell, agent.....\$1,300
591—Inlaid mahogany tall-case "Rocking Ship" clock, Abel Hutchins, Concord, Massachusetts, circa 1790-1800; G. U. F. Blanchfield.....\$600

- 598—Sheraton inlaid mahogany bow-front sideboard, English, circa 1790; E. W. Hill.....\$650
600—William and Mary six-legged cherry-wood highboy, American, circa 1700; A. W. Clark.....\$700
602—Hepplewhite inlaid mahogany swell-front chest of drawers, American, circa 1790-1800; A. Rudert, agent.....\$1,050
607—Carved mahogany four post canopy bedstead, New York, about 1800; A. Linah, agent.....\$650

FONTAINE FURNITURE, TAPES- TRIES, ETC.

Plaza Art Galleries, Inc.—French and Italian Renaissance furniture, tapestries, brocades, primitives, stone lamps and other objects of art, the property of Fontaine, Inc. were sold November 21st, 22nd and 23rd. The grand total for the sale was \$58,510. Important items and their purchasers follow:

- 114—Botticelli green hanging, Italian XVIIIth century, 76 inches x 36 inches; M. P. Frothingham.....\$440
195—Carved and polychromed Renaissance tabernacle with niche, Florentine, XVIIIth century; Mr. E. J. Berens.....\$470
197—Carved walnut arm chair, French Renaissance, XVIIIth century; J. E. O'Connor.....\$350
210—Carved stone figure of goddess, Chien Lung, circa 1650; William Bullard.....\$650
382—Walnut chest of drawers, Spanish, XVIIIth century; D. Hatmaker.....\$200
411—Aubusson tapestry, French Renaissance style, "Triumph of Christ," 8 feet x 7 feet; T. D. MacNamara.....\$500
412—Aubusson tapestry panel, style of Louis XV, 10 feet x 8 feet 4 inches; D. E. Jacobson.....\$400
414—Renaissance tapestry, 6 feet 8 inches x 3 feet 10 inches; D. Schwartz.....\$600
415—Brussels tapestry, XVIIIth century, 10 feet x 8 feet 3 inches; E. T. Strong.....\$1,400
513—"The Coronation of the Virgin," Italian, Early Renaissance, canvas, 5 feet 5 inches x 4 feet 10 inches; J. Phelps.....\$1,125

- 520—Bronze and marble clock garniture, Louis XV; Julia Pearson, agent.....\$480
581—Carved walnut commode, Northern Italy, XVIIIth century; J. Phelps.....\$300
594—Aubusson tapestry, Louis XV, after Boucher, 7 feet 4 inches x 12 feet 3 inches; S. Bayenderian.....\$1,200
596—Aubusson tapestry, French, XVIIIth century, 12 feet 2 inches x 8 feet 11 inches; J. W. Berling.....\$2,125
597—Aubusson tapestry, French, XVIIIth century, 114 inches x 84 inches; S. P. Swain.....\$875

OLD MANUSCRIPTS IN SOTHEBY SALE

LONDON.—Sotheby's sold on November 12th a collection of early manuscripts of St. Augustine's works, which had been sent from an unnamed mediæval library, where they were written from the IXth to XIth century, according to Mr. A. C. R. Carter in the London *Daily Telegraph*. Some disappointment was expressed at the comparatively moderate sums which these realized; the chief price being £260 (Menkin) for the vellum *Opera Varia*, on fifty-eight leaves, written in the IXth century in very clear Carolingian minuscule.

Among various Books of Hours was a French manuscript, circa 1500, embellished with fourteen full-page miniatures and a series of twenty-seven illustrations of the Dance of Death, which brought £230 (Maggs). Another French *Hours*, with several fine miniatures, notable for their landscape settings, was bought at £290 by Mrs. H. A. Baker.

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ITALIAN LETTER

Graziosi Models Equestrian Statue of Mussolini Lithographic Stone Found at Prato Paintings for the London Show Pension for Segantini's Widow Poster Prizes Announced Villa Favard to Be Repaired Work by Leonardo of Pupil Found Plans for Maitani Centenary

By K. R. STEEGE

A very interesting statue was set up in Bologna a few days ago, representing Signor Mussolini on horseback. It is the work of a Florentine sculptor, Giuseppe Graziosi, and it has cost him a year of hard work and anxiety.

The sculptor is the son of a farmer and it was thanks to the archaeologist, Signor Crespelani, a patron of the arts, that he received his first education at Modena, afterwards coming to Florence. In 1903 he left for Paris. His life there was like that of many other struggling artists, but he profited greatly by his experiences and the knowledge gained, and when he came back to Florence he prepared for an exhibition of his paintings which was held at Pesaro.

These paintings represented scenes and characters from the country life in which he had been brought up, and were realistically conceived. When he turned to sculpture, he carried out his ideas in the same manner. His success has come slowly but it is now assured and this colossal statue in Bologna is his crowning work. He won a prize in 1915 at San Francisco for a nude, and has had other prizes in his own country. Two of his works are in the Gallery of Modern Art in Rome.

It was difficult for the sculptor to model the head of Mussolini, who was

too busy to give him a regular sitting. Graziosi had to sit in the room where the Duce was receiving visitors of every sort, but by looking between the heads and bodies of the various callers and other persons who were continually coming and going, he managed at last to get his sketch in clay.

The statue is very large, as has been said, measuring six meters in length (in the body of the horse), and the animal with its rider reaches the height of five meters and a half. It was rather a problem to get it from Florence to Bologna, but the trip was accomplished in safety. The huge piece of bronze was laid on a sort of motor truck, the horse lying on its side. Nothing could pass it on the way, and an automobile went in front of it to warn people to keep the passage clear. As it went through one village, it was necessary to have all the shutters closed tight or there would not have been enough room to pass, and even so the bronze hoofs scratched the walls here and there, and the ears did some damage on the other side.

However, everything went well, and the statue is now in its place, showing the Duce in one of his characteristic positions. It is an imposing as well as artistic piece of work and does great credit to its sculptor.

A discovery has just been made by a workman of Prato, near Florence, which will be of great interest to engravers. This man, Carlo Bertini, a worker in stone and marble, was employed some years ago to set in order the lithographic plates and stones in a printing establishment and in that way he acquired an intimate knowledge of the grain and quality of the particular stone necessary for this sort of work.

From that time on he has been trying to find a similar material in one of the numerous quarries which abound in the neighborhood of Prato, and has studied the problem seriously. At last he discovered what he thought was the right thing in a pile of building material in Prato and, on investigation, was able to place it as having come from a quarry near Figline, outside the city.

He has gone on with his researches since last June, and has actually found what he sought, a stone which is identical with the only other product of the kind in the world—as far as is known—which comes from near Munich. Experiments of all sorts have been made with this stone from Figline, and some lithographs have been executed on it by the well known artist, Mazzoni, who has found it perfectly adapted for such a purpose.

Bertini says that the stone exists in large quantities. Its qualities seem to be exactly the same as those of the German product which, naturally, commands a high price and is shipped to all parts of the world. This discovery should be a source of great profit to the owners of the quarry at Figline.

A train came into Milan the other day which bore a most precious load. In it were the paintings from Naples, Perugia and Rome which are on their way to London for the coming exhibition of Italian art. These pictures were sent in a strongly reinforced car-

riage, under the closest guard and the insurance on them is said to be over a billion lire.

On their arrival in Milan, Doctor Modigliani, the Head of the Brera, attended to their unloading and they were taken to the gallery at once. Here will soon be collected other works of art, all to be taken to London together. Many famous treasures are to come from Venice, Bologna, Turin, and other northern cities, besides which there will be some very valuable contributions from Milan itself.

It was at first considered safer to send the paintings by sea in a special steamer, protected by an armored cruiser, but it was finally decided that the land journey was less risky. It is devoutly to be hoped that no accident will befall any of these gems of Italian art.

In consideration of the requests for the sending of the famous painting "The Two Mothers," by Segantini, to the London show, the Podestà of Milan nominated a commission which met in the Hall of the Royal Palace where the picture hangs and decided that it can be sent without injuring it in any way. The painter Sironi has been ordered to superintend its packing. Owing to the delicacy of the painting and possibility of its being harmed, special precautions will be necessary.

The trustees of the Museum of the Engadine have decided to give to the widow of Giovanni Segantini, who is living at Maloja, an allowance of 2,000 Swiss francs a year, this amount to be taken from the entrance receipts of the Museum itself.

The directing committee of the International Exposition of Decorative Art to be held next spring and summer at Monza, announces that among the 182 designs presented to them for their poster, they have awarded the prize to the one signed with the word "Maturia." This is the joint work of two men, Michele Casella and Marcello Mizzoli, on which has been conferred the prize of 6,000 lire.

Three other smaller prizes have been given, and the posters bought by the committee.

The Villa Favard in Florence, which has long been empty, has been the cause of much discussion. It is a notable work of the great Florentine architect, Giuseppe Poggi, who laid out the Viale dei Colli.

The building, which is generally known as the Palazzo Favard, was built in 1857, and was not only a fine and noble structure without, but was richly decorated within and furnished in the most artistic manner. It was commissioned by the Baroness di Langlade, and no expense was spared in the work.

But as the building has been so long untenanted, and as its occupies with its garden a large space in an important part of Florence, it has been feared that some speculative persons might get hold of it, and erect a different type of building on its site. That danger has, however, just been effectually averted, as the Villa has been bought to be used for the Su-

perior Institute of Economic and Commercial Science. Nothing will be injured, and the purpose for which it is now intended will make the building a public feature. All necessary repairs will be made at once.

Recently there was discovered in the possession of the Chief of Police of Burik a picture representing the symbolical fight with the dragon. The painting has been in the family of the Chief for more than two hundred years. Experts declare that the work is by Leonardo or one of his pupils and it has been put into the National Gallery of Zagabria.

The executive committee of the centenary celebration to be given in honor of Lorenzo Maitani, the great architect who planned and constructed the Cathedral of Orvieto, has announced a poster competition open to Italian artists.

The poster must bear the following words:

"Orvieto — Centenary Festival in honor of Lorenzo Maitani—1330-1930 —Salon of Umbrian landscape painting Exhibition of Umbrian Sieneese applied art—June-September 1930."

The exhibition of Umbrian landscape will offer many views of this

QUEEN ANNE STOOL REALIZES £430

LONDON.—At the sale of period furniture at Hurcomb's, Calder House, Piccadilly, recently, £430 (Lewis) was given for a Queen Anne walnut and gilt stool, with loose seat, on carved cabriole legs and shaped feet. A Chippendale mahogany tripod table, on carved cabriole legs and claw and ball feet, made £350 (Mallett); a George I wall mirror, with beveled Vauxhall plate in shaped gilt frame, with shell and carved cornice, £250 (Cameron); a set of six Chippendale mahogany dining chairs, £220 (Staal); a Queen Anne wingside easy chair, £175 (J. A. Lewis); and a Queen Anne walnut bureau bookcase, 26 in. wide, £155 (A. J. Cohen).

beautiful and interesting region, by Italian and foreign artists. The exhibition of applied art will also be of much interest since in this part of the country such work is always well worth seeing.

The winner of the poster competition will receive a prize of 1,500 lire.

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PHILADELPHIA

The Pennsylvania Society of Miniature Painters are now holding their twenty-eighth annual exhibition at the Academy of Fine Arts. The little display is really charming, but as it is coincidental with the exhibition of the Philadelphia Water Color Club, it is inevitably somewhat overshadowed by the sheer bulk of the larger exhibition in the neighboring galleries. The water colors and black and whites collectively number a thousand and odd items. There are only 112 miniatures on view.

Heretofore the annual exhibition of miniatures at the Academy consisted largely of portraits. This year there is a much greater variety and quite a number of landscapes. Sally Cross Bill with her Spanish peasant studies, Howell Tracy Fisher with Morocco landscapes and Harry L. Johnson with a colorful "Arrangement" help to contribute to this new variety. Another unusual note is added by two enamel miniatures in the Limoges process by Mrs. Ernestine Mills. A humorous touch is added by Eulabee Dix, whose little lay figures are posed in the attitudes of ballet dancers. This artist was awarded the medal of honor for her group of five contributions, among them a large standing portrait of Mrs. Edward T. Stotesbury. Portraits by local miniature painters show their finished grasp of a difficult medium. As a whole, the standard of the exhibition is high.

The unwieldy size of the water color show, swelled as it is by the presence of innumerable black and whites, suggests that here is material enough for two exhibitions. Among the workers in the latter medium Henry Pitz is represented by elaborate and decorative pen and ink drawings, Ross Braught by several broadly designed block prints, which are very effective. In general, the exhibition gives a very crowded impression.

The Philadelphia Sketch Club, in collaboration with the Fellowship of the Pennsylvania Academy of the Fine Arts, has brought together a collection of work by Frank Reed Whiteside and is holding a memorial exhibition of it in the Sketch Club's gallery, 235 South Camac street.

As the exhibition includes all of the dead artist's work that could be mustered for the occasion, it is necessarily a somewhat heterogeneous collection, containing some very early work and some canvases which are clearly experiments. Sometimes the experiments are quite interesting, as, for example, that in which the artist tried pointillism in depicting two catboats at their moorings.

Most of the Whiteside paintings are landscapes, but there is a delightful interior of his former studio on Clinton Street.

Deserting the Art Club, where they have shown annually for some years past, the group of feminine artists known as the Ten Philadelphia Painters opened their regular exhibition with a private view at the Art Alliance recently.

The group name must be taken literally no longer, as the exhibitors now number but eight and many of them live elsewhere than in Philadelphia. Those exhibiting are Theresa F. Bernstein, Cora Brooks, Isabel Branson Cartwright, Constance Cochran, Fern I. Coppage, Lucille Howard and M. Elizabeth Price, all painting in styles that are more or less fixed.

Theresa Bernstein gives us impressions of various things she saw last summer in the neighborhood of Gloucester on Cape Ann, betraying more interest in draughtsmanship than in some of her earlier canvases in which she was concerned mostly with color.

In her studio at Boothbay Harbor, Maine, Cora Brooks devoted herself last summer to the flowers in her garden, the result of which is now evident in a group of floral compositions.

Scenes painted last summer in Bruges, Belgium, are Isabel Branson Cartwright's contributions, among them a striking figure study of an ancient lacemaker, one of the colony of the Maison-Dieu.

The Print Club has just assembled a group of prints made by Philadelphia artists during the past year. This is the first show of its particular kind

given by the Print Club and includes the work of sixty-eight artists. One hundred and forty-two prints were submitted and eighty-two of these were accepted. A few of the contributions are duplicate prints exhibited at the Academy.

The Jacquelin Harrison Smith prize of \$100 was given to Benton Spruance for his lithograph of a young girl, the "Portrait of Betty Schnabel," and honorable mention were awarded to E. H. Suydam for his etching, "Old French Market, New Orleans;" F. Townsend Morgan for his etching, "Nocturne—The Bugeye;" Edward Warwick for his wood block, "The Intruder," and Wuanita Smith for her wood block, "A Lively Round."

The Art Alliance of Philadelphia announces that drawings, sketches and portraits made by Miss Violet Oakley at the eighth, ninth and tenth assemblies of the League of Nations at Geneva will be placed on exhibition in its galleries during the month of January, 1930.

The first prize in the Plastic Club's present annual exhibition of small oils has been awarded to Anne Fry Smith for her "October in the Mountains." The second prize went to Anne A. Waldron for "Hillside Farm." The jury of award was composed of Mary Butler, Francis Speight and Fred Wagner.

The list of contributing members includes Grace Gemberling, M. Elizabeth Wherry, Susette Keast, Elizabeth Coyne, Mary Bean, Katherine Schlatter, Cora Gibson, Pearl Van Sciver, Arrah Lee Gaul, Fern Coppedge, Mary Butler, Jean McGrath and Hortense Ferne. A memorial group in the exhibition consists of four canvases by Corinne L. Smith.

Twenty-eight oils, brought over from the Salon des Artistes Français and the Societe Nationale des Beaux Arts, held this year in Paris, were recently placed on view in the Wanamaker Galleries. This is the thirty-seventh year that this plan of bringing to Philadelphia a portion of the works from these two exhibitions has been carried out. The showing includes the work of Fernand Toussaint, Laureano Barrau, Lucien Grandgerard, Camille-Nicholas Lambert, Alfred Renaudin, Mlle. Simone Sourd, Leon Cassel, Mme. Lucie Ranvier-Chartier, Alfred Renaudin, Mme. Marcelle Rondenay, William Didier-Pouget, Mlle. Marie Louise Pichot, Henri Rousseau, Mme. Marcelle Rondenay, Amadee-Julien Marcel-Clement, Paul Morchain, Gilbert Bellau, Maurice Decamps, Gaston Le Mains and Alexander Brun.

DENVER

The 35th annual exhibition of oil paintings, water colors and sculpture will be held at the Denver Art Museum in December. Only five entries may be submitted by any one artist.

Selections are made by members of the Museum staff, and hanging is done by the Museum. A first award and honorable mentions will be given in each class.

PITTSBURGH

An interesting showing of old English sporting prints and paintings is now on view at the Gillespie Galleries. Among the aquatints which are very charming in color are some fine prints by Thomas Sutherland. Among the paintings there are two arresting bits by William Barraud (1810-1850) and four amusing canvases by J. F. Wheeler, as well as a large horse race subject by Clifton Thomson.

Paintings by American and English artists are on view at the Horne Galleries. Included in the showing are landscapes by F. Francis Murphy, H. Bolton Jones, and an attractive canvas by Charles Gruppe. In the British contingent may be found the work of P. F. Poole, Dudley Hardy, Gilbert Stuart Newton and Sir William F. Douglas. Two opulent landscapes are by Salvator Rosa.

BERKELEY

The exhibition of artistic photographs by bay city camera artists, at the Berkeley Art Museum, included the work of Imogen Cunningham, wife of Prof. Roi Partridge of Mills College, Edward Weston, Dorothy Lange, who is Mrs. Maynard Dixon, M. Alvarez Bravo, Tina Modotti, Roger Sturtevant and Anton Broehl.

The calendar of events of the Berkeley Art Museum for the current month follows: November 4th to 17th, show of European railway posters; 18th to 30th, water colors by Stanley Wood and, concurrently, paintings by Bela Kadar and drawings by Louis Beothy.

European sketches by Cor de Gavere and paintings by Margaret E. Rogers and Leonora Naylor Penniman were placed on exhibition on November 2nd in the Casa de Manana Gallery, Berkeley. This group exhibition continued through November 15th.

The sketches by Miss de Gavere are the result of her travel in Europe the past summer. Much of her time abroad was spent in Holland, her native country, where many sketches were made.

ST. LOUIS

This year the Artists' Guild offers, in its annual competition \$1,600 in prizes. Among the donors are new names, and at least one of the themes is new. The Guild itself has increased by \$200 its award for the best work of art, regardless of medium or class. As usual, the

Chamber of Commerce provides a purchase price of \$350 for a painting of an industrial subject, in or near St. Louis. In memory of Percy Werner, who was for many years an art patron and a sustaining member of the Guild, C. D. P. Hamilton offers \$100 for the best figure painting. The same sum is offered by Mr. and Mrs. Matt Werner for "the best inspirational picture of childhood," the same to be known as the Sebago Club prize. L. W. Baldwin makes his award of interest to portrait painters, and Oscar Johnson, Jr., gives his encouragement to the painting that is primarily decorative. The modernists are again stimulated by Frank P. Crunden and Mrs. Erna K. Stix. Halsey C. Ives, George Warren Brown and Frederick Oakes Sylvester are kept in memory through the generosity of Mrs. G. W. Brown and William K. Bixby, the prizes being offered for landscape, figure painting and sculpture.

The 1929 competitive exhibition will not be opened to the public until the first of December, but the jury of selection, which met on November 23rd, was composed of Mary McColl, Kathryn Cherry, Fred C. Carpenter, Mildred Bailey Carpenter, T. Kajiura, Frank Nuderscher, E. Oscar Thalinger, Nancy Coonsman Hahn, Caroline-Risque and Adele Schulenberg.

While this most important event of the year, in local art, is under way, the collection of vivid small paintings will continue to adorn the walls of the large exhibition gallery of the Museum. For this same period, Alexandra Galston-Karsakoff and one of her talented pupils, Edith Wright

Bemis, will occupy the foyer to the Little Theater with their showing of decorative art. Batik-dyed fabrics, stage costumes, painted and block-printed textiles, scarfs and table covers, in a wide range of design make up the exhibition.

At the City Art Museum, in gallery No. 31, there is on display a most illuminating collection of French costumes, chiefly of the Louis XVI period.

A joint exhibition of recent works by F. Humphrey Woolrych, Mrs. Frederick H. Starr and Mrs. Olive Holbert Chaffee was recently held at the home of Mrs. D. M. Fournay.

Mr. Woolrych has ten canvases, three figure paintings and seven landscapes, all strongly decorative in feeling.

Olive Chaffee is a landscapist with a feeling for tonal effects. Her titles, "Evening Light," "In Bellevue Valley," "The Old Road," "End of Day," serve to show her trend. She, too, has ten canvases. Mrs. Starr, who has portrayed in miniatures a great many prominent St. Louisans, will be represented not only by a collection of portraits on ivory, but by a group of still life decorations on canvas.

BALTIMORE

The Baltimore Water Color Club has announced that its Thirty-third Annual Exhibition will be held at the Baltimore Museum of Art from March 1st to March 31st, 1930, inclusive. The last date for receiving pictures for this showing has been fixed as February 17th.

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Survey Classifies Visitors to The Pennsylvania Museum of Art

PHILADELPHIA.—Proof that the American business man is rapidly becoming art-minded is seen in the report, made public here November 25th, that one-quarter of the million and more visitors to the collections of the Pennsylvania Museum of Art during the past year were engaged in business, while slightly more than one-quarter million were housewives, and the others included large contingents of students, teachers, artists, professional men and women, and laborers.

This is revealed in what is believed to be the first systematic attempt to tabulate the types and reactions of the hordes of visitors to American art museums, which has been undertaken by the Pennsylvania Museum of Art under the supervision of its director, Fiske Kimball. His preliminary statement on the survey shows, among other significant facts, that the Museum has a wide appeal to many different classes, including those who supposedly have no great interest in art.

Besides the wide occupational distribution of the Museum visitors the survey reveals the fact that 451,000, nearly half of the total number, came from points outside the Philadelphia metropolitan area, that 349,000 came from outside the state, that thirty-three per cent arrived in private cars while twenty per cent walked, and that for every person who was prompted to come by something he had read in a newspaper two were prompted by word-of-mouth reports.

The investigation which forms the basis of the survey was conducted by staff members of the Museum, who approached the visitors at random in the galleries and invited them to cooperate by telling what their occupation was, where they lived, how they got to the Museum, what prompted this particular visit, what exhibits they liked best, and what suggestions they had for improvement. The replies were immediately written down on forms prepared for the survey. Different days of the week and different times of day were used in order to get typical cross-sections. One thousand samples of the filled-in forms, about equally divided for men and women, are being analyzed, and the results are applied to the entire adult attendance. The study is not extended to some 40,000 school children brought in during the year by their teachers.

The survey shows that the business group of visitors, numbering 260,000 for the year, is distributed as follows, in the order of numerical importance: business men in general (67,000), salesmen and saleswomen, women executives, manufacturers, stenographers, insurance men, buyers, bankers, and realtors. Housewives numbered 264,000. There were 141,000 students and 66,000 teachers. The number of artists, craftsmen, and architects approximated 63,000. Factory workers and farmers totaled 44,000. A professional group outside of the arts, including engineers, nurses, doctors, and lawyers, in the order of numerical strength, totaled 42,000.

"We are delighted to find from these facts that the Museum appeals to virtually all the different classes of people who live in or visit a great city," says Mr. Kimball, in the preliminary report on the survey. "At the same time it is gratifying to see that a proportionately large number of visitors are those whose vocations make them dependent on knowledge of works of art and methods of display. One-fourth of all the visitors are artists, architects, craftsmen, teachers, and students. The desire for an understanding of design, so important in modern production and sales, which a museum gives is evidenced by the large number of buyers, salespeople, and engineers who visit the Museum. These groups numbered about 95,000 in one year."

More than half of the Museum visitors live in the City of Philadelphia or

its suburbs, the figures being 44 per cent and 11 per cent respectively, according to the survey. Another 11 per cent come from Pennsylvania outside the Philadelphia metropolitan area, and 10 per cent come from New Jersey. About 244,000 visitors per year come from homes situated one hundred miles or more from the Museum, and about 28,000 of these come from foreign countries, including Canada.

Asked what prompted them to make this particular visit, 56 per cent of those questioned said that they had come on the recommendation of friends, and 28 per cent had been influenced by something they had read in the newspapers, while the others had been prompted chiefly by street car posters or by communications received through the mails. "The comparatively strong factor of word-of-mouth advertising is encouraging," comments Mr. Kimball, "both because it indicates satisfaction with our exhibits and because it proves that the visitors' personal enjoyment of the Museum extends beyond its walls, being recalled and discussed in conversations with friends."

An interesting section of the survey tabulates information on means of conveyance. Private cars were used by 328,000 visitors, and taxicabs by 32,000, in reaching the Museum. Twenty per cent of the visitors walked, while 227,000 came by street car, and a slight smaller number by motor bus. These figures are of special interest, according to the survey, because the Museum building, although ideally situated at the head of the new Parkway, where it joins Fairmount Park, is not at present as accessible by rapid transit systems as it will be when civic developments in this region are completed and the subway is extended to the building itself.

Since moving into the new Museum on the Parkway, which was opened in March, 1928, the Pennsylvania Museum of Art has been rapidly enlarging its service to the public. Its authorities are particularly interested in what the survey reveals regarding individual preferences for exhibits and their suggestions for addition or change which might improve the Museum's service. These results will be published as soon as the answers have been tabulated and studied.

AKRON

There are several exhibitions now on view in the galleries of the Akron Art Institute to continue throughout the month. These include the Fourth Annual Circuit Exhibition by Ohio-born Women Painters; a collection of children's art, consisting of thirty drawings by pupils in the Paterson, New Jersey, public schools, shown through the courtesy of the Art Center of New York; posters by English artists for the London Underground Railway, also sent by the Art Center; and bronzes made by C. W. Clewell of Canton, Ohio. There is also an exhibition entitled "How Much Art for a Dollar," which is made up of examples of good pottery and glass costing less than one dollar each, selected from the local stores.

SAN FRANCISCO

An unusual crystalline quality characterizes the oils and water colors exhibited by Frank W. Bergman in the East West Gallery recently.

Bergman's paintings often deal with familiar landscapes, but the scenes, nevertheless, have a prismatic freshness. Particularly is this true in the water colors in which we find the Painted Desert, the Rocky mountains and even California landscapes recast in the subtle color and form patterns.

In his oil paintings Bergman seems to be more subjective than in the water colors. He takes greater liberties with form, and indulges in heavier color.

An exceptional group of wood block prints by Paul Landacre was exhibited recently in the Blanding Sloan Workshop Gallery, 536 Washington Street, for two weeks. There were thirty prints in all, some few in colors, most of them in clear-cut black and white.

The prints being shown are cleanly cut and well conceived. Landacre has conquered many difficulties in the medium of the wood block and has achieved a dexterity that he turns to

MEMPHIS

Three Exhibitions are current at the Brooks Memorial Art Gallery: wood block prints in black and white by Leo J. Meissner; color woodcuts by A. Rigden Read, circulated by the American Federation of Arts; and oil paintings and sketches by Elihu Vedder, a memorial exhibition circulated by the American Federation of Arts.

good purpose when his subject demands it.

More than one hundred exhibits are included in the current annual exhibition of work by members of the San Francisco Society of Women Artists at the Galerie Beaux Arts, 166 Geary street. These paintings, sculpture, textiles, prints, ceramics and jewelry are the work of more than fifty local women, many of whom are professional artists. The showing occupies the two main galleries at the Beaux Arts and reflects in rather a significant way the activities of this vigorous art organization.

The first prize of \$100 offered by the society was awarded to "Samoan Child's Head," an oil painting by Dorr Bothwell. It is a small canvas whose beauty depends chiefly on the simplicity of the composition and the radiant brilliance of color.

Honorable mention was awarded to an outstanding exhibit in each of the mediums represented in the show. In oils, honorable mention was given to "Augustine," by Margaret Bruton.

In water colors, the mention was given to "Track," by Avis Zeldler.

In sculpture, honorable mention was given to "Mask," by Ruth Gabriel.

In textiles, honorable mention was given to the hanging by Martha Champ.

In black and whites, honorable mention was given "Amaryllis," by Henrietta Shore.

In jewelry, honorable mention was given "Pictorial Cross," by Susan L. Hill.

In ceramics, honorable mention was given "Cat's Head," by Florence Richardson.

Perhaps the most soundly painted canvas in the exhibition is "Portrait of a Negro," by Amy Dewing Fleming. It is very low in key, but well con-

ceived. Mrs. Fleming is also represented by several water colors, of which "Water-Front" is particularly noteworthy.

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SAN FRANCISCO

A collection of rare Italian books has been exhibited in the San Francisco Public Library November 15th to 30th. This collection includes ancient and modern books of fine craftsmanship in printing, illustration and binding.

There are also several historically famous hand written and illuminated manuscripts that antedate the use of printing as well as examples of books from various periods down to those by contemporary authors, printed and bound by contemporary craftsmen.

A collection of Oriental antiques is on exhibition at the Stanford Art Gallery, where it will remain on view until after Christmas. The collection was made by Frederick Kehr of Palo Alto, who has loaned it for the present showing. His collection now contains ceramics, bronzes, wood carvings and paintings that cover a period of over two thousand years. Most of the articles shown are Chinese.

Although paintings by Jennie Vestrom Cannon are well known in most parts of the West and Middle West, the first comprehensive showing of her work to be given in San Francisco opened November 1st in the East West Gallery. Included in this exhibition were several canvases shown in the East Bay region and in other cities, including New York, as well as recent work that has never before been shown in public.

The outstanding canvases in the San Francisco showing were the figure and interpretative paintings. Some of the most striking of the paintings reflect Mrs. Cannon's interest in the Indians with whom she was familiar during the time she lived in Arizona.

Stanley Wood, water colorist, began a two-week exhibition of his works Monday, October 28th, at the Vickery-Atkins and Torrey Galleries. This artist confines himself largely to landscapes, in which subject he works with originality. He uses color with delicacy to achieve varied effects.

WASHINGTON

The Landscape Club of Washington recently held an exhibition at the Gordon Dunthorne Gallery of sixty-two paintings, the majority in oil. Contributing artists included Benson Moore, Minor S. Jameson, Eugene Weisz, Richard Meryman, A. H. O. Rolle, Frank Neipold, William H. Holmes, Tom Brown, Garnet Jex, J. C. Claghorn, John U. Perkins, A. J. Schram, Louis S. Dergans, Newman S. Sudduth.

Martin Kainz, Austrian artist, is holding an exhibition of paintings at the Yorke Galleries, from November 11th to 30th. The collection is made up of portraits, landscapes and still life compositions.

The special exhibition of sculpture by Carl Christian Mose at the Corcoran Gallery of Art consists largely of work done for the Washington Cathedral. There are six saints in canopied niches, Gothic style, to be placed from forty to eighty feet from the ground. Mr. Mose shows, besides these statues for the Cathedral, some portraits, figure studies and reliefs. Perhaps the best known of these is a small figure of "Olympic Fencer," lent by Ivan Oslier of Copenhagen.

The Arts Club has again distinguished itself, this time by holding an exhibition of the etchings by Philip Kappel, of New York, which have much charm and power. They take form in a pleasant manner as impressions of boats, sails, porpoises and the sea.

The water colors by Gertrude G. Brown come as a pleasant surprise, for her work has not been very much seen here before this exhibition. Miss Brown's paintings are big in theme and treatment. "Canadian Birches" has lights and shades and a feeling for the forest. Miss Brown has been to Montreal and Quebec and the strength of the buildings, of the quaint streets and mills have given her themes for her work.

MINNEAPOLIS

H. M. Dunbar, well known print expert and vice-president of the Roullier Galleries of Chicago, recently opened his semi-annual exhibition of selected masterpieces at the Beard Art Gallery, 66 Tenth Street S.

The exhibition embraces engravers and etchers who worked in the XVth century down to our own time. Such famous names as Schongauer, Durer, Rembrandt, Meryon, Whistler, Haden, Bracquemond, McBey, Cameron, Lepere, Griggs and Brockhurst are among those represented.

At the Mabel Ulrich Galleries, 1200 Nicollet Avenue, may be seen an important exhibition of the work of English etchers, including fine plates by Griggs, Brockhurst, Dodd, Laura Knight, Rushbury, Nixon, Fittin, Blampied, Tunnycliffe, Hardie, Sutherland, Watson and Whydale.

In response to the increasing interest in modern decorative arts, the Minneapolis Institute of Arts has devoted two galleries to an exhibition of modern fabrics. The entire exhibition has been lent by F. Schumacher and Company, of New York and Chicago.

The effect of the exhibition is by no means gaudy. On the contrary, a number of the designs are characterized by a dignity, one might almost say severity, which is not usually associated with modernism.

To be sure, there are bold pieces

CINCINNATI

Reproductions from a portfolio of two hundred water colors of the regional costumes of France of the XVIIIth and XIXth centuries were displayed this month in the art rooms of the Cincinnati Public Library by Miss Coleman, of the library's art department. The water colors were made by two young artists, Gratiane de Gardelaune, of Southern France and Elizabeth Whitney Moffat of Denver, Colorado.

It is announced that an exhibition of Paul Ashbrook's paintings of Morocco, Spain and France, will be held at the Closson Galleries early in January. This showing will be more representative of the artist's best work than any so far held. Perhaps the most satisfying canvases were

and some amusing and even fantastic pieces. The gayest is an all-over pattern of pink and gray ladies bathing in a gray stream, beneath the shade of enormous pink palm trees. It is the work of one of the foremost young American textile designers, Ruth Reeves. Winold Reiss, another American, contributes an amusing design of birds done in transparent velvet on chiffon.

French and German designers are also represented, including Sue et Mare, Rodier, Vally Wiesselthier and Bruno Paul.

Painted by Mr. Ashbrook in San Pedro, Spain.

The Women's Art Club recently held an exhibition at the Art Center in the Rockaway Building at 15 East Eighth Street. Among the oils shown were Effie Trader's "A Bit of Portugal," "New England Sunday" by Julia Morrow Deforest, "Spring at Ten Mile Road" by Elizabeth Alke and views of Honfleur, France, by Caroline Lehmer. Water colors were contributed by Annie G. Sykes, Ida Holloway, Winifred Adam and others.

The Traxel Galleries are exhibiting a recently acquired canvas by Frank Duveneck, "The Head of a Man with a Beard." By the same artist was "The Cavalier," shown at this gallery a few weeks ago, and purchased by a resident of Cincinnati.

CHICAGO

The Hoosier Salon Patrons' Association announces the Sixth Annual Hoosier Salon, to be held from January 25th through February 12th, 1930, in the Marshall Field Picture Galleries. The collection will consist of landscapes, portraits, and figure paintings in oil; a group of water colors; and work in black and white. There will also be an exhibition of miniatures. A special feature will be the showing of wood block prints by Gustave Baumann of Santa Fe, New Mexico.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of contemporary British artists, during December.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Anthony Thieme, to November 30th. Etchings by Philip Kappel, to December 1st. Exhibition of portraits by Margaret Fitzhugh Browne, December 2nd to 14th.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Portraits and water colors by Arthur M. Hazzard and paintings and water colors by Prince Nicolas Karageorgevitch, through December 7th.

Arden Gallery, 460 Park Ave.—Exhibition of recent water colors and black and white sketches by Roy Brown, December 2nd through 31st.

The Art Center, 65 East 56th St.—Paintings by Clivette; work from the Aquidneck Cottage Industries; paintings by Theodore Coe and Charles Hovey Pepper; drawings of frescoes in the Ajanta caves and water colors of India, by Frieda Hauswirth Das, to November 30th. "Safari" print silks designed by Frederic Suhr, to December 7th. Paintings by Leonid Brailowsky, designs and water colors by Winifred Jackson, and Manufacturers' Decorative Arts, December 2nd to 14th.

Art Students League Gallery, 215 West 57th St.—Exhibition of mural paintings by Boardman Robinson, December 1st to 16th.

Art Council of the Art Center, The Barbizon, 140 East 63rd St.—Arko ceramics and water colors by Horace Raymond Bishop, to December 9th.

Babecek Galleries, 5 East 57th St.—Paintings by Thomas Eakins, to November 30th. Water colors and paintings by Elsa N. Daglish, December 2nd to 14th.

Balzac Galleries, 102 East 57th St.—Old and modern masters.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Permanent installation of nineteen American rooms, and exhibitions of paintings by Walter Shirlaw and pupils and by John R. Koopman and pupils, opening December 2nd. 300 Norwegian prints assembled by the Norwegian Society of Graphic Arts, to December 31st.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 27 East 57th St.—Exhibition of portraits of Maria Lani, by fifty-one painters, through November. Loan exhibition of contemporary paintings held by the New York University Gallery of Living Art, November 30th to December 13th.

Burehard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Old ship and New York prints, to November 30th. Exhibition of etchings, through December.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Central Synagogue Community House, 35 West 62nd St.—Exhibition of sculpture by Frederic Victor Guinzburg, and exhibition of paintings and etchings by ten young American artists, through December 14th.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Corona Mundi, Roerich Museum, 310 Riverside Drive.—Exhibition of Tibetan art, to December 1st. Exhibition of modern paintings by American and foreign artists from the collection of George S. Heilman, during December. Paintings by Devitt Welsh, exhibited under the auspices of Corona Mundi at the same address.

Daniel Gallery, 606 Madison Ave.—Exhibition of paintings by Elsie Driggs, to December 10th.

De Hanke Galleries, 3 East 51st St.—Exhibition of modern French water colors and drawings, December 2nd to 28th.

Delphic Studios, 9 East 57th St.—First American exhibition of paintings, drawings and lithographs by Maroto, called "La Espana Magica," to December 14th.

Demotte, Inc., 25 East 78th St.—Exhibition of Persian paintings from the XIIth to the XVIIIth century, to December 21st.

Downtown Gallery, 113 West 18th St.—Paintings in tempora by Glenn Coleman, his first exhibition in this medium, to December 8th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Buk Eldridge and drawings by Wheelock, through November. Group of modern American paintings and water colors by Count Bentivoglio

and drawings by Mater Fehring, through December.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by William S. Horton, December 1st to 15th.

Ehrlich Galleries, 36 East 57th St.—Old masters.

Ferargli Galleries, 37 East 57th St.—Sculpture by Jose de Creeft, through December 7th. Water color paintings by Frederic Soldwedel, to December 16th. Recent paintings by Mortimer J. Fox, December 4th to 14th.

The Fifteen Gallery, 37 West 57th St.—Paintings by Agnes M. Richmond, to December 7th.

Fifty-sixth Street Galleries, 6 East 56th St.—Special exhibitions of etchings by Jerome Myers; sculpture by Roy Sheldon; water colors and drawings by William Yarrow; wax sculpture by Luis Hidalgo; drawings and sculpture by Alexander Archipenko; and sculpture by Alan Clark, to November 30th. The latest works of Carl Milles, to December 14th. Sculpture by F. Luis Mora December 2nd to 14th.

Fine Arts Building, 215 West 57th St.—Combined exhibition of the New York Water Color Club and the American Water Color Society, December 7th to 26th.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings and drawings by N. Dirk, Vivien Gordon, Ralph Greater and Madeleine Macy, to November 30th. Christmas Selling Show of small picture—oils, water colors, drawings, prints—and sculptures, December 2nd to 21st.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 115 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Paintings by Hobart Nichols and George De Forest Brush, December 3rd to 14th. Paintings by Francis Newton, December 4th to 14th.

Hackett Galleries, 9 East 57th St.—Exhibition of lacquer screens and water colors of Soviet Russia by Charles Baskerville, Jr., to November 30th. Exhibition of portraits by Leopold Seyffert, December 2nd to 31st.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of English sporting prints, through December.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Exhibition of sculpture, pastels and block prints by Louise Wilder, to November 30th. Christmas exhibition of small paintings by Chauncey Ryder and others, December 3rd to 28th.

Edouard Jonas Gallery, 9 East 56th St.—Exhibition of paintings by Iwan F. Choulse, to December 15th.

Kennedy Galleries, 785 Fifth Ave.—Portraits and prints of New York by E. Verpillieux, during November. Water colors of wild fowl by J. D. Knap, December 2nd through 31st.

Keppel Galleries, 16 East 57th St.—Modern lithographs, during November.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of "Etchings by Contemporary Artists," during December.

Kleinberger Galleries, 12 East 54th St.—Exhibition of Flemish primitives for the benefit of the Free Milk Fund, through November.

Knoedler Galleries, 14 East 57th St.—Exhibition of old English color prints, during December.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Augustus Vincent Tack, to December 3rd. Exhibition of water colors and etchings by American artists, December 5th to 31st.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Exhibition of hand wrought silver and of hand wrought jewelry by Margaret Rogers, Edward Oakes and other craftsmen, to December 25th.

Macbeth Gallery, 15 East 57th St.—Paintings by Charles H. Davis, to December 9th. Etchings suitable for Christmas gifts, December 3rd to 16th.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Chinese paintings, modern prints and selected masterpieces in prints, through December. English embroideries, through January. International exhibition of contemporary glass and rugs, assembled by the American Federation of Arts, through December 1st. Memorial exhibition of porcelains by the late Adelaide Alsop Robineau, through January 19th.

Milch Galleries, 108 West 57th St.—Recent water colors and etchings by Louis Wolchonok and recent paintings by Haley Lever, to November 30th. Exhibition of paintings by Maurice Fromkes, December 2nd to 21st.

Montross Gallery, 26 East 56th St.—Second exhibition of pictures by Otis Oldfield,

to December 7th. Exhibition of water colors, linoleum cuts and drawings by Everett Hamilton, December 2nd to 14th.

Roland Moore, Inc., 42 East 57th St.—Exhibition of antique furniture, textiles and works of art arranged by Ruth Teschner Constantino of Rome, Italy, to December 31st.

Morton Galleries, 49 West 57th St.—Paintings by Della Shull and pastels and drawings by Harry Carlson, to December 9th.

Museum of French Art, 20-22 East 60th St.—Empire collection left to the Museum by the late Mrs. Leonard G. Quinlin.

Museum of Modern Art, 730 Fifth Ave.—Loan exhibition of paintings by Van Gogh, Cezanne, Gauguin and Seurat, to December 7th.

National Academy of Design, 215 West 57th St.—Annual Winter Exhibition, through November.

National Association of Women Painters and Sculptors, 17 East 62nd St.—General exhibition, to December 7th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; memorial exhibition of etchings by Henry Brengle Shope.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newark Museum, 49 Washington St., Newark.—Art objects, paintings, ceramics and collectors' curiosities belonging to members of the Collectors League of New Jersey, on exhibition to December 6th.

Newhouse Galleries, 11 East 57th St.—Exhibition of "Modern Masterpieces of the Paris School," to December 7th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Alexander Brook, to December 12th.

Frank Partridge, 6 West 56th St.—Loan exhibition of Chippendale furniture, for the benefit of St. Luke's Hospital Social Service, through November.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

The Potters' Shop, Inc., 755 Madison Ave.—Exhibition of ceramics by Carl Walters, to December 4th.

Pratt Institute Art Gallery Ryerson Street, Brooklyn.—Exhibition of drawings and paintings pertaining especially to aviation, by Clayton Knight, to December 7th.

Rehn Galleries, 693 Fifth Ave.—Paintings and drawings by John Carroll, to November 30th. Paintings by Kenneth Hayes Miller, December 2nd through 14th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings by Edward Bruce, to December 7th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Rosenbach Galleries, 202 East 44th St.—Fine paneled rooms, tapestries and fine English, French and early American furniture. 15 East 51st St.—Exhibition of small bronzes by Bourdelle.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Exhibition of paintings and drawings by Barnard Limott, to November 30th. Exhibition of water colors by Zorach, Marsh, Woodruff, Gallibert, Verges-Serrat, Carroll and Silbert, December 2nd to 14th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of recent works by Raoul Dufy, to December 7th.

Van Diemen Galleries, 21 East 57th St.—Loan exhibition of paintings by Lucas Cranach, to December 2nd.

Vernay Galleries, 10 East 54th St.—Exhibitions of early English porcelain and pottery; Toby jugs by Ralph Wood; a collection of sporting prints.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of sculpture by Chama Orloff, to November 30th. Exhibition of Dutch and Flemish prints, to December 30th.

Whitney Studio Galleries, 10 West 8th St.—Water colors by Stuart Davis, Mark Baum, Richard Lahey and Paul Rohland, to December 7th.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings of Italy by Katherine Kinsella, December 2nd to 23rd.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Youne Galleries, 794 Fifth Ave.—Selected group of old masters.

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TWENTY YEARS AGO

ARTISTS' COSTUME DINNER

From THE ART NEWS of December 4, 1909

The Salmagundi Club gave on Monday last its annual costume dinner in the gallery of the clubhouse at 14 West Twelfth Street. About sixty artists assembled, with J. Sanford Saltus, master of ceremonies, seated at the head of a long table between Charles I of England and a medieval knight. Mr. Saltus wore an English court costume in which he was attired last season when presented to King Edward.

F. Luis Mora received the Saltus gold medal for the best costume worn by a club member. He wore a Spanish toreador costume of gold lace with red sash and black velvet cap. The guest's medal was awarded to Leslie Caldwell, who represented an Armenian peddler.

Duffield Osborn attracted attention in his great fur overcoat, which was said to be a trophy of the Peary expedition. Another costume represented "Death and the Black Hand." It was worn by Marshall De Witt. Albert L. Groll, of Arizona landscape fame, came in a cowboy costume. Ben Ali Haggin appeared as a German nurse girl. Paul Dougherty, who is of ample stature, was clad in a pink gown trimmed with yards and yards of baby ribbon. He carried a brown Teddy bear, and was carefully guarded by Mr. Haggin. Maurice Fromkes represented a poet and William Scheville a Tyrolian mountaineer. Gifford Beal and Ernest Pelotto were knights of Japan, encased in suits of armor.

PROVIDENCE

To the long line of important exhibitions displayed from time to time in the Rhode Island School of Design galleries, one of unusual significance and value has been added during November, this is the collection of Dutch paintings by masters of the second half of the XIX century, on view in one of the special galleries on Waterman Street. The collection is a recent gift from Walter R. and John A. Callender in the name of Walter Callender, and comprises both oils and water colors by men of the "Flein-Air" school, inspired by the genius of Millet, who gave their art to the portrayal of the life of the peasant, impressions of pastoral life and revelled in the play of light upon trees, pastures and streams.

In this connection it is of special interest to note that three Rhode Island connoisseurs, William A. Hopkin, Edward S. Allen and Walter Callender, made special collections of the work of these Dutchmen of the second half of the XIXth century, examples of whose art are now in the permanent collection of the Museum of the School of Design.

The Callender collection includes two oil paintings by W. de Zwart, "Traction Horses" and "The Waggoner," "Sheep Grazing," by Franz van Leenputten; "Courtyard with Figures," by Frank Brangwyn; "Harbor Scene," by Charles Lapostolle; "Dutch Girl at Well," by Bertha Valkenburg; "Street Scene—Winter," by J. F. Rafaelli; "The Stone Bridge," by George

George B. Reeves wore the costume of a musketeer. A cavalier was impersonated by Harry Preston Dawson. William H. Shelton, librarian of the club, was King Charles I. Charles Chapman wore a monkey costume of bright red and black.

Michel; and water colors by William Collingwood, represented by "Sterling Castle;" B. J. Blommers, "The Tailor Shop;" J. H. Weissenbruch, "The Pasture;" J. S. H. Kever, "Mother with Baby in Cradle;" and "Cattle," by A. J. Groenewegen. "Dutch Fishermen," the large figure subject by Sydney R. Burleigh, included in this collection, was painted by Mr. Burleigh in Vollandam some years ago and is imbued with the Dutch feeling. A group of etchings, a gift from Walter R. Callender, is also shown, including four by Frank Brangwyn, "Cannon Street Railway Bridge—London," "Pont Neuf," "Boat Builders, Venice," and "The Mill—Dixmude;" and "Capella Palatina, Palermo," by Axel H. Haig.

An exhibition of paintings and a series of drawings of famous cathedrals in Europe by Gino E. Contl, opened November 4th at the Tilden-Thurber Gallery. This exhibition followed one of contemporary etchings and of paintings by American and British contemporary artists.

Mr. Contl's present exhibition comprises landscapes, figure studies and designs for tapestries, some of which were executed in Rhode Island, and a series of drawings of the great cathedrals of Europe.

Gertrude Parmelee Cady opened the early part of November, an exhibition of her latest work at the Providence Art Club. Mrs. Cady has but recently returned from a summer in England, Ireland and France, finding many themes for her aquarelles in Donegal, in Achill, the island off the coast of Mayo, Ireland; in Shrewsbury, England; at Mont-Saint Michel, where she painted views of the old ramparts and old streets and houses; and at Pont-Aven in Brittany.

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